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THE SERAPH,



PART SECOND;

CONTAINING A
SELECTION OF ANTHEMS, CHORUSES, HYMNS,
&c. &c.;
ADAPTED FOR THE USE OF
MUSICAL SOCIETIES AND CHOIRS.

BY JOHN COLE.

BALTIMORE :
PUBLISHED BY JOHN COLE, FIELDING LUCAS, JR. AND E. J. COALE.

Price One Dollar single, or Nine Dollars per dozen.

J. Robinson, printer.

REMARKS.

THE second part of *The Seraph*, will be found to contain a variety of pieces, calculated for various public occasions; the greater part of which, may be performed without the aid of Instruments—some few have been selected with a view of leading singers on to the performance of more difficult Music: that when called on to assist at Oratorios or Sacred Concerts, they may not be totally unprepared.

The passages marked **VERSE** are intended to be performed with One Singer on each part, or where there is a want of confidence, or power of Voice, two may be employed.

As it is to be presumed that music of this kind is scarcely ever undertaken without a competent leader, it is deemed unnecessary to make any observations, further than to advise performers to guard against that inanimate and slothful style which too generally prevails in our public performances. and to recommend a distinct articulation of the words.

ERRATA.

Page 7 Line 6, the first note should be E first line.

21 Line 3, the last note but one should be C.

34 At the commencement of the tenth bar insert $\frac{2}{4}$

53 Under the last line, first bar, add VOICE.

59 Line 3, second note should be D, fourth line.

60 Chorus, the Tenor and Alto are transposed.

74 Line 6, the Crotchet in the 6th bar should be B.

76 At the tenth bar, retard the time till after the pause.

101 Last note in the Bass should be B.

136 First line ninth bar, the first note should be a Minim.

THE SERAPH:

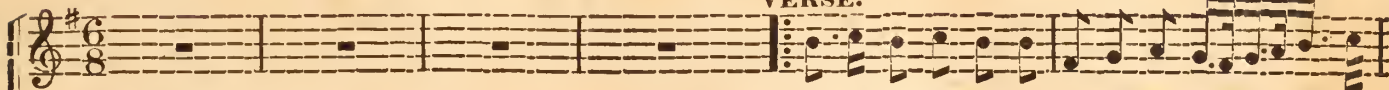
PART SECOND--CONTAINING ANTHEMS, CHORUSES, &c.

SHOUT THE GLAD TIDINGS.

Avison.

VERSE.

Secondo.



Shout the glad ti-dings ex - ult - ing - ly sing; Je-

Primo.



PIA.

Shout the glad ti-dings ex - ult - ing - ly sing; Je-

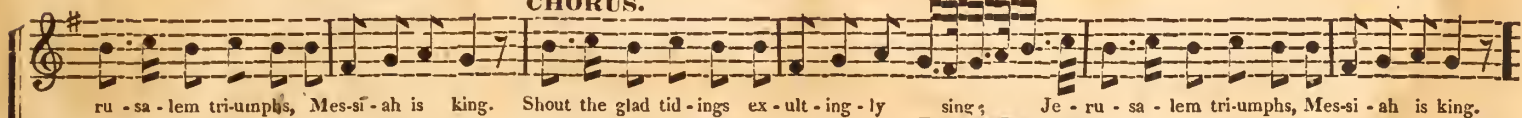
Bass.



CON SPIRITO.

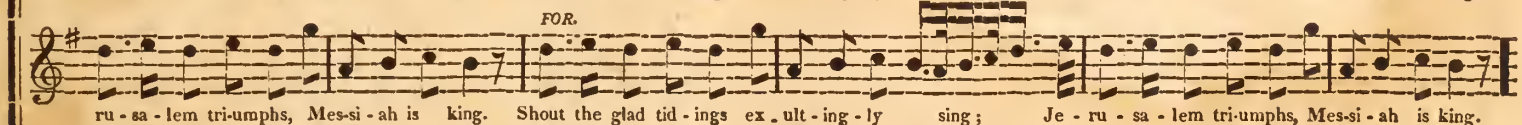
PIA.

CHORUS.



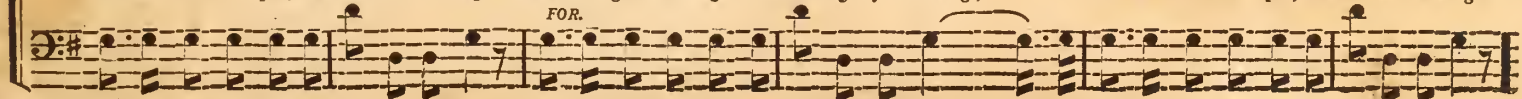
ru - sa - lem tri-umphs, Mes-si - ah is king. Shout the glad tid - ings ex - ult - ing - ly sing; Je - ru - sa - lem tri-umphs, Mes-si - ah is king.

FOR.



ru - sa - lem tri-umphs, Mes-si - ah is king. Shout the glad tid - ings ex - ult - ing - ly sing; Je - ru - sa - lem tri-umphs, Mes-si - ah is king.

FOR.



SHOUT THE GLAD TIDINGS—Continued.

VERSE.

Zi - on the mar - vel - lous sto - ry be tell - ing, The Son of the high - est how low - ly his birth! The bright - est arch - an - gel in

Zi - on the mar - vel - lous sto - ry be tell - ing, The Son of the high - est how low - ly his birth! The bright - est arch - an - gel in

2. Tell how he com - eth, from na - tion to na - tion, The heart cheer - ing news let the earth e - cho round; How free to the faith - ful he
3. Mor - tals! your homage be grate - ful - ly bring - ing, And sweet let the glad - some ho - san - na a - rise; Ye an - gels! the full Hal - le -

glo - ry ex - cell - ing, He stoops to re - deem thee, he reigns up - on earth. Shout the glad tidings, ex - ult - ing - ly sing; Je -

glo - ry ex - cell - ing, He stoops to re - deem thee, he reigns up - on earth. Shout the glad ti - dings, ex - ult - ing - ly sing; Je -

offers sal - va - tion, His peo - ple with joy e - ver - last - ing are crown'd, }
 In - jah be sing - ing, One cho - ras re - sound thro' the earth and the skies. }

SHOUT THE GLAD TIDINGS—Continued.

3

FOR.

ru - sa - lem tri-umphs Mes - si - ah is King Shout the glad tid - ings, ex - ult - ing - ly sing; Je - ru - sa - lem tri-umphs Mes-si-ah is King Mes-

FOR.

ru - sa - lem tri-umphs Mes - si - ah is King Shout the glad tid - ings, ex - ult - ing - ly sing; Je - ru - sa - lem tri-umphs Mes-si-ah is King Mes-

FOR.

si - ah is King, Mes - si - ah is King.

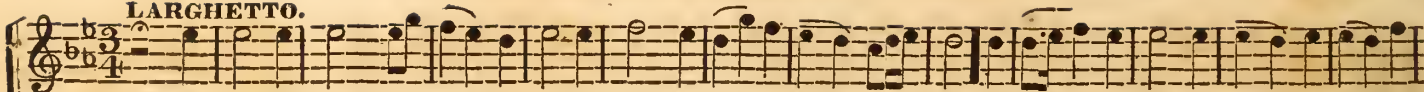
si - ah is King, Mes - si - ah is King.

FOR. *DAL SEGNO.*

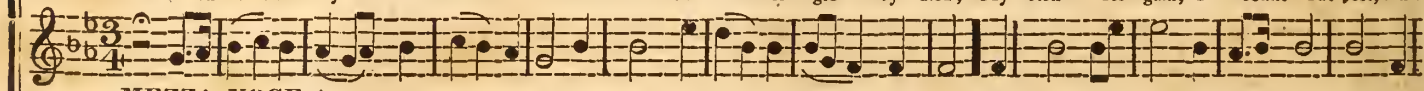
CRUCIFIXION.

Bradbury.

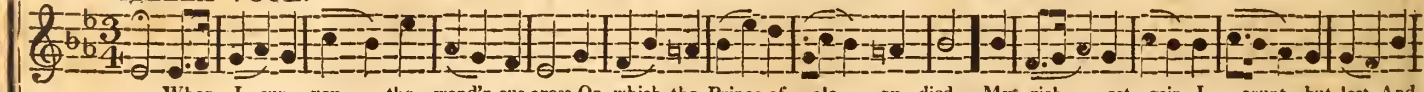
LARGHETTO.

Alto.

When I sur - vey the wond'r-ous cross On which the Prince of glo - ry died; My rich - est gain, I count but lost, And

Tenor.

MEZZA VOCE.

Treble.

When I sur - vey the wond'r-ous cross On which the Prince of glo - ry died; My rich - est gain, I count but lost, And

Bass.

pour con-tempt on all - my pride, And pour con-tempt on all my pride.

pour con-tempt on all my pride, And pour con-tempt on all my pride.

CRUCIFIXION—Continued.

5

CRES. *FOR.* *PIA.*

For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me

CRES. *FOR.* *PIA.*

For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It contains the vocal melody with lyrics. Above the staff, dynamic markings 'CRES.', 'FOR.', and 'PIA.' are placed over specific measures. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment. The lyrics 'For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me' are written below the staves.

FOR.

most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri -

FOR.

most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri -

The second system of the musical score continues the composition. It also consists of two staves in the same key signature. The top staff features the vocal melody with lyrics. A 'FOR.' dynamic marking is placed above the staff. The bottom staff provides the accompaniment. The lyrics 'most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri -' are repeated on both staves.

CRUCIFIXION—Continued.

VERSE.

fice them to his blood. See from his head, his feet,
 his hands, his feet,
 fice them to his blood. See from his head, his hands, his feet,
 LARGO AFFETUOSO.

and love flow min - gled down; Did ere such love and sor - row meet?
 sor - row and love flow min - gled down; and sor - row meet? or thorns com-
 sor - row and love flow min - gled down; Did ere such love and sor - row meet? Or thorns com-
 PIA.

CRUCIFIXION—Continued.

7

A Sa - viour's crown? Or thorns com - pose a Sa - viour's

pose a Sa - viour's crown? Did ere such love and sor - row meet, Or thorns com - pose a Sa - viour's

pose a Sa - viour's crown? Did ere such love and sor - row meet, Or thorns com - pose a Sa - viour's

The first system of the musical score for 'CRUCIFIXION—Continued.' It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 7/4. The lyrics are: 'A Sa - viour's crown? Or thorns com - pose a Sa - viour's pose a Sa - viour's crown? Did ere such love and sor - row meet, Or thorns com - pose a Sa - viour's pose a Sa - viour's crown? Did ere such love and sor - row meet, Or thorns com - pose a Sa - viour's'.

CHORUS. PIA.

crown? Were the whole realm of na - ture mine, That were a

crown? Were the whole realm of na - ture mine, That were a

The second system of the musical score, labeled 'CHORUS. PIA.' It consists of four staves. The first three staves are vocal parts and the fourth is the piano accompaniment. The key signature remains B-flat major and the time signature is 3/4. The lyrics are: 'crown? Were the whole realm of na - ture mine, That were a crown? Were the whole realm of na - ture mine, That were a'.

CRUCIFIXION—Continued.

VERSE.

FOR.

tri - bute far too small; Love so a - maz - ing so di - vine, De-mands my life, my soul, my all Love so a - maz - ing

FOR.

tri - bute far too small; Love so a - maz - ing so di - vine, De-mands my life, my soul, my all. Love so a - maz - ing

ORG.

CHORUS.

FOR.

so di - vine De - mands my life, my soul, my all, De - mands my life, my soul, my all.

ADAGIO.

so di - vine, De - mands my life, my soul, my all, De - mands my life, my soul, my all.

FOR.

ADAGIO.

DOXOLOGY.

J. Cole. 9

MAESTOSO.

Alto.

Tenor.

Treble.

Bass.

Now un-to the King E-ter-nal, Im-mor-tal, In-vi-si-ble, the on-ly wise God; Be hon-our and glo-ry be hon-our and

Be hon - our and glo-

Now un-to the King E-ter-nal, Im-mor-tal, In-vi-si-ble, the on-ly wise God; Be hon-our and glo-ry be hon-our and

Be hon - our and glo-

PIA.

CRES.

PIA.

CRES.

FOR.

glo-ry, Thro' Je-sus Christ for e-ver A-men; Be hon-our and glo-ry, thro' Je-sus Christ, for e-ver and e - ver A - men.

ry.

PIA.

CRES.

PIA.

CRES.

FOR.

glo-ry Thro' Je-sus Christ for e-ver A-men, Be hon-our and glo-ry, thro' Je-sus Christ, for e-ver and e - ver A - men.

ry.

2*

THERE IS A LAND OF PURE DELIGHT.

Whitaker.

Alto. *ANDANTE. FOR.*

There is a land of pure de-light, Where saints, where saints im - mor - tal reign; In - fi - nite day ex-

Tenor.

Treble. *FOR.*

There is a land of pure de-light, Where saints, where saints im - mor - tal reign; In - fi - nite day ex-

Bass.

PIA.

cludes the night, And plea - sures ba - nish pain. There e - ver - last - ing spring a - bides, And ne - ver, ne - ver,

PIA.

cludes the night, And plea - sures ba - nish pain. There e - ver - last - ing spring a - bides, And ne - ver, ne - ver,

ORG.

THERE IS A LAND OF PURE DELIGHT—Concluded.

11

The musical score is written on four staves. The first two staves are for a vocal part, and the last two are for a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

FOR.

wither - ing flow'rs; Death, like a nar - row sea di - vides, this heav'n - ly land from ours.

FOR.

wither - ing flow'rs; Death, like a nar - row sea di - vides, this heav'n - ly land from ours.

VOICE.

Sweet Fields, beyond the swelling flood,
Stand dress'd in living green;
So to the Jews old Canaan stood,
While Jordan roll'd between.

But timorous mortals stand and shrink
To cross the narrow Sea;
And linger shivering on the brink,
And fear to launch away.

O! could we make our doubts remove,
These gloomy doubts that rise;
And see the Canaan that we love
With unclouded eyes!

Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor Death's cold flood,
Should fright us from the Shore.

LOUD HALLELUJAHS TO THE LORD.

Whitaker.

MAESTOSO. FOR.

Alto.

Tenor.

Treble.

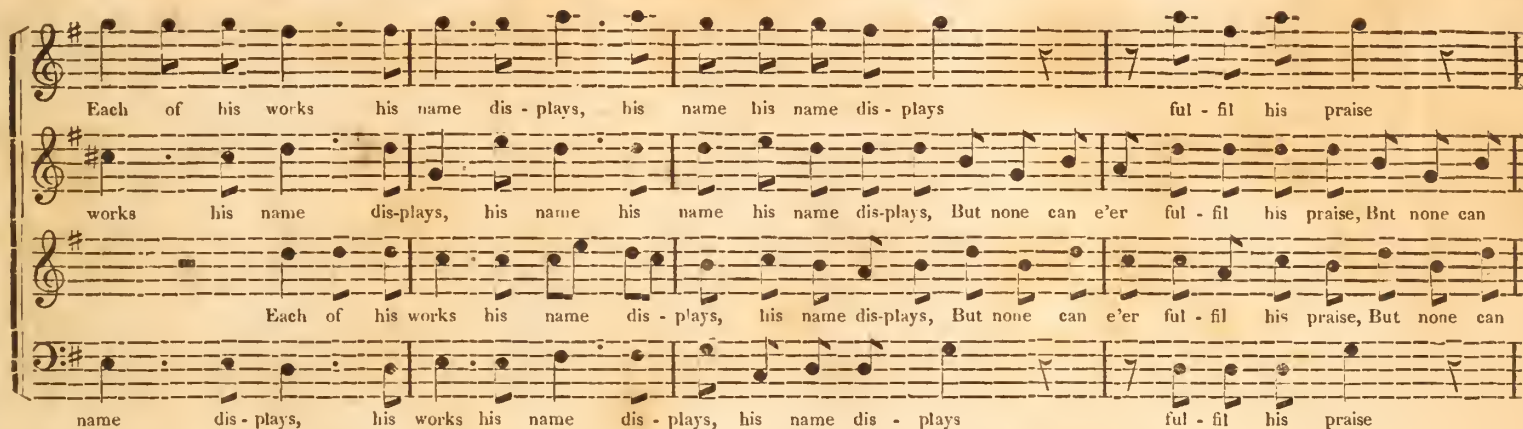
Bass.

First system of the musical score. It consists of four staves: Alto, Tenor, Treble, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'MAESTOSO. FOR.' and the dynamics are 'Allo.' for Alto and 'FOR.' for Treble. The lyrics are: 'Loud hal - le - lu - jahs to the Lord, From dis - tant worlds where crea - tures dwell; Let heav'n be - gin the so - lemn word, And'.

Second system of the musical score, continuing from the first. It consists of four staves: Alto, Tenor, Treble, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'sound it dread - ful down to hell. Each of his works his name dis - plays, But they can ne'er ful - fil his praise. Each of his'.

LOUD HALLELUJAHS TO THE LORD—Concluded.

13



Each of his works his name dis - plays, his name his name dis - plays ful - fil his praise
 works his name dis-plays, his name his name his name dis-plays, But none can e'er ful - fil his praise, But none can
 Each of his works his name dis - plays, his name dis-plays, But none can e'er ful - fil his praise, But none can
 name dis - plays, his works his name dis - plays, his name dis - plays ful - fil his praise

ADAGIO.



ful - fil his praise, can e'er ful - fil his praise.
 e'er
 e'er ful - fil his praise, can e'er ful - fil his praise.
 ful - fil his praise, can e'er ful - fil his praise.

The Lord! how absolute he reigns!
 Let ev'ry Angel bend the knee;
 Sing of his love in heavenly strains,
 And speak how fierce his terrors be.
 Each of his words, &c.

High on a throne his glories dwell,
 An awful throne of shining bliss;
 Fly thro' the world, O Sun, and tell
 How dark thy beams compar'd to his.
 Each of his words, &c.

PASTORALE.

Alto. *PIA.*

Ye ver - dant hills, ye smi - ling fields, Thou earth whose breast spon-tane-ous yields, To man a rich sup-ply, To

Tenor.

Treble. *PIA.*

Ye ver - dant hills, ye smil - ing fields, Thou earth whose breast spon-tan-eous yields, To man a rich sup - ply, To

Bass.

man a rich sup - ply; Where e-cho's mim - ic notes pro-long, The melt-ing strains and bear a-long, O'er dis-tant glades and

man a rich sup - ply; Where e - cho's mim - ic notes pro-long, The melt-ing strains and bear a-long, O'er dis - tant glades and

ORG. VOICE.

HARVEST HYMN—Concluded.

15

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the staves. The first staff has the lyrics: "caves a mong, The moun-tain sheep-herd's art - less song, Soft swel-ling to the sky. Soft swel-ling to the sky." The second staff has the same lyrics. The third staff has the lyrics: "caves a-mong, The moun-tain Shep-herd's art - less song, Soft swel-ling to the sky. Soft swel - ling to the sky." The fourth staff has the same lyrics. The score ends with a double bar line and repeat dots.

Attend the reapers' joyful lays
And hear the tribute of their praise
To nature's bounteous King:

Porte. { Whose voice, loud sounding from the pole,
In thunder oft is heard to roll,

Piano. { And oft has melted down the soul,
When murmuring along it stole
The Zephyr's silken wing.

With bread the heart of man to cheer,
See, bending low, the ripen'd ear,
Bow its luxuriant head!

Piano. { In vain, ye swains, had been your care,
Had not he caus'd the blight to spare
The promise of a summer fair,
And bade the sun, the rain, the air,
Their gracious influence shed.

{ He bade the soft refreshing gale,
Blow gently down the teeming vane,
Nor hurt the peeping grain;
But when the ear began to rise,
To him we raised our anxious eyes;
Oft from the cisterns of the skies
He sent in mercy rich supplies,
Early and latter rain.

Piano.

{ And now his hand hath crown'd our toil,
We joy like those who share the spoil,
The harvest home to bear!
With shouts the laughing pastures ring,
With grateful hearts ye reapers sing,
The praise of heaven's eternal king,
Through whose paternal care ye bring
The produce of the year!

Forte.

SOL - ANDANTE.

1 Fa-ther of mer - cies, Foun-tain of good - ness; Lord we a - dore thee, and wor - ship thy name.
 2 Pro-phets and mar - tyrs, Sing Hal - le - lu - jah; Heav'n's arch-es e - cho the prais-es of God.

TENOR.

1 Praise him all ye Angels, Praise him with the Cymbals, For he is Lord a-lone, O praise the Ho - ly One.
 2 Lord we would a - dore thee, Heart and voi-ces join-ing, For thou art Lord a-one, Thou art the Ho - ly One.

SECOND TREBLE.

1 Lute and harp re sound-ing, Lof - ty notes re-bound-ing;
 2 Come with thanks be-fore thee, Sweetest notes com-bin-ing;

FIRST TREBLE.

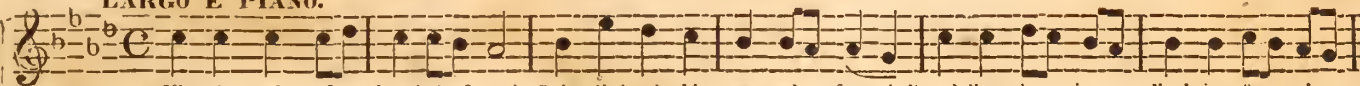
1 Praise him all ye An-gels, Praise him with the Cym-bals, For he is Lord a - lone, O praise the Ho - ly One.
 2 Lord we would a - dore thee, Hearts and voi-ces join-ing. For thou art Lord a - lone, Thou art the Ho - ly One.

VITAL SPARK OF HEAVENLY FLAME.

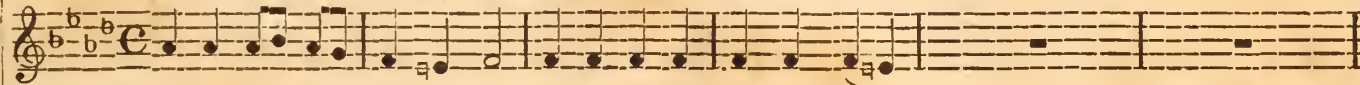
T. Harwood. 17

LARGO E PIANO.

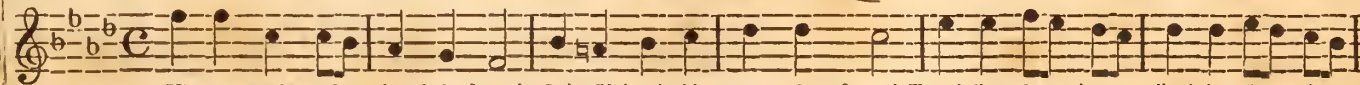
Tenor.



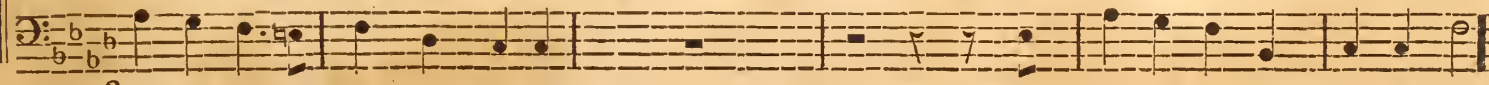
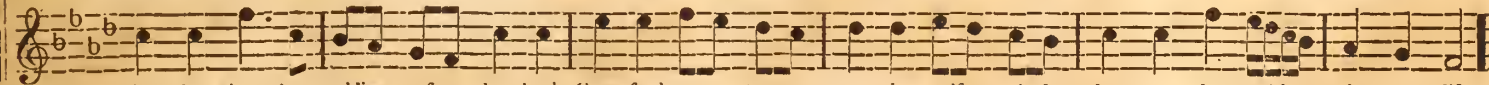
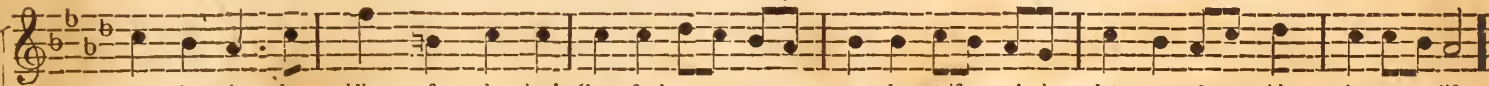
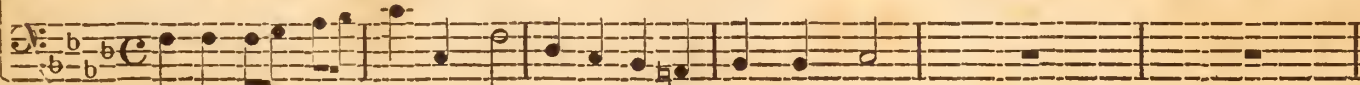
2d Treble.



1st Treble.



Bass.



VITAL SPARK OF HEAVENLY FLAME—Continued.

19

Steals my sen - ses, shuts my sight, Drowns my spir - its, draws my breath? Tell me my soul, can this be death?

Steals my sen - ses, shuts my sight, Drowns my spir - its, draws my breath? Tell me my soul, can this be death?

The musical score for the first system consists of four staves. The first three staves are in G major (one sharp) and 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The fourth staff is in C major (no sharps or flats) and 4/4 time, with a bass clef. The lyrics are written below the first three staves.

FOR. *PIA.* **VERSE, ANDANTE.**

My soul, can this be death? The world re - cedes, it dis - ap - pears. Heav'n o - pens on my eyes, My

Heav'n o-pens

SLOW. *FOR.* *PIA.*

Tell me my soul, can this be death? The world re - cedes, it dis - ap - pears. Heav'n o - pens, o - pens on my eyes, My

The musical score for the second system consists of four staves. The first three staves are in G major (one sharp) and 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The fourth staff is in C major (no sharps or flats) and 4/4 time, with a bass clef. The lyrics are written below the first three staves. The tempo and dynamics markings are: FOR. (Forced), PIA. (Piano), VERSE, ANDANTE. (Andante), SLOW. (Slow), FOR. (Forced), PIA. (Piano).

VITAL SPARK OF HEAVENLY FLAME—Continued

CRES. **CHORUS. *CON SPIRITO.***

ears with sounds se - ra - phic ring. Lend, lend your wings, I mount I fly, O grave where is thy vic - to - ry, O

CRES.

ears with sounds se - ra - phic ring. Lend, lend your wings, I mount I fly, O grave where is thy vic - to - ry, O

grave where is thy vic - to - ry, O death where is thy sting? O grave where is thy vic - to - ry, O death where is thy sting?

grave where is thy vic - to - ry, O death where is thy sting? O grave where is thy vic - to - ry, O death where is thy sting?

UNIS

VITAL SPARK OF HEAVENLY FLAME—Continued.

21

PIA.

Lend, lend your wings, I mount, I fly, O grave where is thy vic - to - ry, thy vic - to - ry? O grave where is thy

I mount, I fly

PIA.

Lend, lend your wings, I mount, I fly, O grave where is thy vic - to - ry, thy vic - to - ry? O grave where is thy

I mount, I fly

FOR. *PIA.* *FOR.*

vic - to - ry, thy vic - to - ry? O death where is thy sting? O death where is thy sting? Lord, lend your wings, I mount, I fly, O

FOR. *PIA.* *FOR.*

vic - to - ry, thy vic - to - ry? O death where is thy sting? O death where is thy sting? Lord, lend your wings, I mount, I fly, O

I mount, I fly

VITAL SPARK OF HEAVENLY FLAME—Continued.

grave where is thy vic - to - ry, thy vic - to - ry? O death, O death, where is thy sting

grave where is thy vic - to - ry, thy vic - to - ry? O death, O death, where is thy sting.

ADAGIO. PIA. FOR.

REJOICE IN THE LORD.

Charles King, Almoner of St. Paul's, London.

CHORUS. ALLEGRO. VERSE.

Alto. Re - joice in the Lord, O ye right-eous,

Tenor. For it be - com - eth well the just to be thank-ful

Treble. Re - joice in the Lord O ye right-eous, For it be - com - eth well the just to be thank-ful

Bass. For it be - com - eth well the just to be thank-ful

TENOR VOICES.

REJOICE IN THE LORD—Concluded.

23

VERSE.

CHORUS.

For it be - com - eth well the just to be thank - ful. For it be - com - eth well the just the just to be thank - ful.

BASS VOICES.

For it be - com - eth well the just to be thank - ful.

VERSE.

Praise the Lord with harp, praise the Lord with harp, sing prais - es sing prais - es un - to him with the

SECOND TREBLE.

Praise the Lord with harp, praise the Lord with harp, sing prais - es sing prais - es sing prais - es un - to him with the

ORG. sing prais - es *ORG.*

REJOICE IN THE LORD—Continued.

lute and in-stru-ment of ten strings, Sing prais-es un - to him with the lute and in - stru - ment of ten strings.

TENOR.

Sing prais - es un - to him with the lute with the lute and in - stru - ment of ten strings.

lute and in-stru-ment of ten strings

Sing prais - es un - to him with the lute the lute and ins - tru - ment of ten strings

CHORUS. *ALLEGRO.*

For the word of the Lord is true and all his works his works are faith - ful, for the word of the Lord is true,

For the word of the Lord is true and all his works are fath - ful, for the word of the Lord is true.

For the word of the Lord is true and all his works his works are faith - ful, for the word of the Lord is true, and

For the word of the Lord is true - and all his orks his works are faith - ful, for the word of the Lord is true,

And all his works are faith-ful, And all his works are faith-ful, and all his works are faith-ful

And all his works are faith-ful, And all his works are faith-ful, and all his works are faith-ful

All his works are faith-ful And all his works are faith-ful, and all his works are faith-ful

and all his works are faith-ful and all his works are faith-ful, and all his works are faith-ful

THE GLORY OF GOD.

S. Webbe, sen'r.

CHORUS. *MAESTOSO.*

Alto.

Tenor.

Treble.

Bass.

The heav'ns de-clare the glo-ry of God, and the fir-ma-ment shew-eth his han-dy work.

The heav'ns de-clare the glo-ry of God, and the fir-ma-ment shew-eth his han-dy work.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

All thy works praise thee, all thy works praise thee all thy works praise thee O Lord, and thy saints give thanks un - to thee

All thy works praise thee, all thy works praise thee all thy works praise thee O Lord, They shew the

and thy saints give thanks un - to thee

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

They shew the glo - ry the glo - ry of thy king-dom, They shew the glo - ry the glo - ry of thy king-dom,

They shew the glo - - - - - ry of thy king-dom and talk of thy

glo - - - - - ry of thy king-dom They shew the glo - ry the glo - ry of thy king-dom

They shew the glo - ry the glo - ry

ORG.

THE GLORY OF GOD—Continued.

27

and talk of thy pow'r, they shew the glo - ry the glo - ry of thy king-dom, the glo - ry of thy king-dom and talk of thy pow'r,
 pow'r thy pow'r,
 They shew the glo - ry the glo - ry of thy king-dom the glo - ry of thy king-dom and talk of thy pow'r.
 They shew

SOLO. LARGO.

That thy pow'r thy glo - ry and migh - ti - ness of thy king - dom might be known un - to men.
 that thy pow'r thy glo - ry and migh - ti - ness of thy king - dom might be known might be known un - to men.

THE GLORY OF GOD—Continued.

CHORUS. *ADAGIO.*

Thy king-dom is our e - ver - last - ing king-dom,

And thy do - min - ion en -

Thy king-dom is our e - ver - last - ing king-dom,

ANDANTE.

And thy do - min - ion en - dur - eth through-out all a - ges and

And thy do - min - ion en - dur - eth through out all a - ges though-out all a - ges through-out all

dur - eth through-out all a - ges through-out all a - - ges through - out all a - ges through-out all

And thy do - min - ion en - dur - eth through-out all

thy do - min - ion en - dur - eth through - out all a - ges through-out all

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are: "a - ges, thy do - min - ion en - dur - eth through-out all a - ges. Thy king-dom is an e - ver - last - ing".

a - ges, thy do - min - ion en - dur - eth through-out all a - ges. Thy king-dom is an e - ver - last - ing

Thy king-dom is an e - ver - last - ing e - ver - last - ing

a - ges, thy do - min - ion en - dur - eth through-out all a - ges Thy king-dom is an e - - - ver - last - ing

Thy king-dom is an e - ver - last - ing e - ver - last - ing

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are: "king-dom an e - ver - last - ing king-dom; And thy do - min - ion en - dur - eth through-out all a - ges thy do - min - ion en -".

king-dom an e - ver - last - ing king-dom; And thy do - min - ion en - dur - eth through-out all a - ges thy do - min - ion en -

king-dom an e - ver - last - ing king-dom; And thy do - min - ion en - dur - eth through-out all a - ges thy do - min - ion en -

THE GLORY OF GOD—Concluded.

AD AGIO.

dur - eth through - out all a - ges, through - out all a - ges

dur - eth through - out through - out all a - ges

AD AGIO.

dur - eth through - out all a - ges through - out all a - ges.

O SING UNTO THE LORD.

From an Anthem by Dr. Clarke.

CHORUS. ALLEGRO. MODERATO.

Alto.

Tenor.

Soprano.

Bass.

O sing un - to the Lord a new song, a new song.

O sing un - to the Lord a new song, a new song

SYM. FOR.

O sing un - to the Lord a new song, a new song
 O sing un - to the Lord a new song, a new song

This musical score is for the hymn 'O sing unto the Lord'. It consists of four staves. The first two staves are for the vocal melody, written in a soprano and alto clef with a key signature of one flat (B-flat). The third and fourth staves are for the organ accompaniment, written in a treble and bass clef with the same key signature. The lyrics are 'O sing un - to the Lord a new song, a new song'.

VERSE.

Let the con-gre-ga-tion of the saints praise him
 Let the con gre-ga-tion of the saints praise him
 ORG.

This section is the 'VERSE' of the hymn. It consists of four staves. The first two staves are for the vocal melody, written in a soprano and alto clef with a key signature of one flat. The third and fourth staves are for the organ accompaniment, written in a treble and bass clef with the same key signature. The lyrics are 'Let the con-gre-ga-tion of the saints praise him'. The organ part includes a section labeled 'ORG.' at the bottom.

O SING UNTO THE LORD—Continued.

Let the con-gre-ga-tion of the saints praise him, praise him praise him a new

SECOND TREBLE.

O sing un-to the Lord, the Lord a new song, O sing un-to the Lord a new

O sing un-to the Lord, the Lord a new song, O sing un-to the Lord a new

Let the con-gre-ga-tion of the saints praise him; O sing un-to the Lord, O sing un-to the Lord un-to the Lord a new

song praise him,

Let the con-gre-ga-tion of the saints praise him,

song FOR. PIA. Let the con-gre-ga-tion of the saints praise him,

CHORUS.

VERSE.

Let the con - gre - ga - tion of the saints praise him; Let the con - gre - ga - tion of the saints praise him;

TENORE.

Let the con - gre - ga - tion of the saints praise him; praise him praise him;

CHORUS.

Let the con - gre - ga - tion of the saints praise him, the saints praise him, the saints praise him.

Let the con - gre - ga - tion of the saints praise him the saints praise him the saints praise him.

CHORUS. MODERATO.

Alto.

Tenor.

Treble.

Bass.

First system of the musical score. It consists of four staves: Alto, Tenor, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "I will mag - ni - fy thee, will mag - ni - fy thee, I will mag - ni - fy thee O God my King; and".

Second system of the musical score. It continues with four staves: Alto, Tenor, Treble, and Bass. The lyrics are: "I will praise thy name, thy name for e - ver and e - ver", "And I will praise thy name for e - - - ver for e - ver and e - ver;", "And I will praise thy name for e - ver and e - ver; and", and "And I will praise, and I will praise thy name for e - ver and e - ver,".

I WILL MAGNIFY THEE O GOD—Continued.

35

And I will praise thy name for e - ver,

And I will praise thy name for e - ver and e - ver,

I will praise thy name for e - - ver, will praise thy name for e - ver and e - ver

And I will praise, and I will praise thy name for e - ver and e - ver,

VERSE.

CHORUS. ALLEGRO.

My mouth shall speak the praise of the Lord, And let

And let all men give thanks

My mouth shall speak the praise of the Lord, And let

And let all men give thanks, and let all men give thanks

I WILL MAGNIFY THEE O GOD—Concluded.

all men give thanks give thanks *PIA.* his ho - ly name, un - to his ho - ly name for

un - to his ho - ly name, his ho - ly name

all men give thanks, give thanks un - to his ho - ly name his ho - ly name

his ho - ly name un - to his ho - ly name for

FOR. e - ver, let all men give thanks, give thanks un - to his ho - ly name for e - ver and e - ver A - men, A - men.

FOR. e - ver, let all men give thanks, give thanks un - to his ho - ly name for e - ver and e - ver, A - men, A - men.

HALLELUJAH CHORUS—FROM THE MESSIAH.

Handel. 37

Treble.

Alto.

Tenor.

Bass.

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le -

lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

HALLELUJAH CHORUS—Continued.

For the Lord God om - ni - po - tent reign-eth Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

For the Lord God om - ni - po - tent reign-eth Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

For the Lord God om - ni - po - tent reign-eth

For the Lord God om - ni - po - tent reign-eth Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

HALLELUJAH CHORUS—Continued.

39

For the Lord God om - ni - po - tent reign - eth Hal - le - lu - jah Hal-le-

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah For

ORG. Hal - le - lu - jah For

lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

the Lord God om - ni - po - tent reign - eth Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

the Lord God om - ni - po - tent reign - eth Hal - le - lu - jah Hal - le - lu - jah

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal -

For the Lord God om - ni - po - tent reign - eth Hal - le - lu - jah

For the Lord God om - ni - po - tent reign - eth Hal

Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le -

PIA.

le - lu - jah The king - dom of this world

Hal - le - lu - jah

PIA

le - lu - jah The king - dom of this world

lu - jah Hal - le - lu - jah

HALLELUJAH CHORUS—Continued.

41

FOR.

is be - come the king - dom of our Lord and of his Christ, and of his Christ,

is be - come the king - dom of our Lord and of his Christ, and of his Christ,

is be - come the king - dom of our Lord and of his Christ, and of his Christ,

is be - come FOR. And he shall

And he shall

And he shall reign for e - ver and e - - ver, and he shall

reign for e - ver and e - ver for e - ver and e - ver, and he shall reign and he shall reign for

HALLELUJAH CHORUS—Continued.

And he shall reign for e - ver and e - ver, King of
 reign for e - ver and e - ver for e - ver and e - ver for e - ver and e - ver, King of
 reign for e - ver and e - ver and he shall reign for e - ver and e - ver
 e - ver and e - ver for e - ver for e - ver and e - ver for e - ver for e - ver and e - ver

Kings and Lord of Lords King of
 Kings and Lord of Lords
 for e - ver and e - ver Hal-le-lu-jah Hal-le-lu-jah for e - ver and e - ver Hal-le-lu-jah Hal-le-lu-jah

HALLELUJAH CHORUS—Continued.

43

Kings and Lord of Lords King of Kings

for e-ver and ever Hallelujah Hallelujah for ever and ever Hallelujah Hallelujah for ever and

and Lord of Lords and Lord of Lords, and he shall

e-ver Hal-le-lu-jah Hal-le-lu-jah King of Kings and Lord of Lords, and he shall

e-ver Hal-le-lu-jah Hal-le-lu-jah King of Kings and Lord of Lords, and he shall reign for e-

King of Kings and Lord of Lords, and he shall reign for e-ver and

HALLELUJAH CHORUS—Continued.

and he shall reign for e - ver and e - ver for e-ver and e-ver

reign and he shall reign shall reign for e - ver and e - ver, King of Kings for e-ver and e-ver and Lord of

e - ver and he shall reign for e - ver and e - ver, King of Kings and Lord of

e - ver and he shall reign for e - ver and e - ver, King of Kings for e-ver and e-ver and Lord of

Hal - le - lu - jah Hal - le - lu - jah and he shall reign for e - ver and e - ver and e - ver King of Kings and Lord of

Lords Hal - le - lu - jah Hal - le - lu - jah and he shall reign for e - ver and e - ver

Lords and he shall reign for e - ver and e - ver and e - ver. King of Kings and Lord of

Lords Hal - le - lu - jah Hal - le - lu - jah and he shall reign for e - ver and e - ver and e - ver. King of Kings and Lord of

HALLELUJAH CHORUS—Concluded.

45

Lords King of Kings and Lord of Lords and he shall reign for e - ver and e - ver King of
 Lords King of Kings and Lord of Lords and he shall, reign for e - ver and e - ver for e - ver and
 Lords King of Kings and Lord of Lords and he shall reign for e - ver and e - ver for e - ver and
 Lords King of Kings and Lord of Lords and he shall reign for e - ver and e - ver and e - ver for e - ver and

ADAGIO.

Kings and Lord of Lords Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah.
 e - ver for e - ver and e - ver Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah.
 e - ver for e - ver and e - ver Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah.
 e - ver for e - ver and e - ver Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah.

CHORUS. *VIVACE.*

Treble.

Alto.

Tenor.

Bass.

We will re-joice, will re-joice in thy sal-
 We will re-joice, will re-joice in thy sal - va - tion, will re-joice in thy sal-
 We will re-joice, will re-joice in thy sal - va - tion, will re-joice in thy sal - va - tion

We will re-joice, will re-joice in thy sal - va - tion, will re-joice in thy sal - va - tion,
 va - tion, will re-joice in thy sal - va - tion, We will re - joice, will re-
 va - tion in thy sal - va - tion, we will re - joice in thy sal - va - tion, will re - joice in
 We will re-joice, will re-joice in thy sal - va - tion, in thy sal -

We will re-joice, will re-joyce in thy sal - va - tion, and tri-umph in the name of the Lord our God
 joice in thy sal - va - tion, will re-joyce in thy sal - va - tion, and tri-umph in the name of the Lord our God.
 thy sal - va - tion in thy sal - va - tion, and tri-umph in the name of the Lord our God
 va - tion. We will re-joyce, will re-joyce in thy sal - va - tion, and tri-umph in the name of the Lord our God.

We will re - joice, will re-joyce in thy sal - va - tion, in thy sal - va - tion, and tri - umph in the name of the
 We will e-joyce in thy sal - va - tion, and tri - - umph in the
 And tri - umph, tri - umph in the name of the Lord. We will re-
 And tri - umph, tri - - - umph in the name of the

WE WILL REJOICE IN THY SALVATION—Concluded.

Lord our God, and tri - umph in the name of the Lord, of the Lord our God.

name of the Lord, and tri - umph in the name of the Lord; We will re-joyce, will re-joyce in thy sal - va - tion, will re-joyce in

joyce, will re-joyce, in thy sal - va - tion, we will re - joyce in thy sal - va - tion, We will re-joyce, will re-

Lord our God; We will re-joyce, will re-joyce in thy sal - va - tion, in thy sal - va - tion in thy sal-

We will re-joyce in thy sal - va - tion, and tri - umph, and tri-umph in the name of the Lord our God.

thy sal - va - tion, and tri - umph, and tri-umph in the name of the Lord our God.

joyce in thy sal - va - tion, and tri - umph in the name of the Lord in the name of the Lord our God.

va - tion. We will re - joyce, will re-joyce in thy sal - va - tion, and tri - umph in the name of the Lord our God.

O BE JOYFUL IN THE LORD.

49

J. Cole;

ALLEGRETTO.



CHORUS.

The chorus is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. It is in G major and common time. The vocal parts enter in sequence, with the Soprano and Alto parts having a more melodic line and the Tenor and Bass parts providing a harmonic foundation. The piano accompaniment supports the voices with a steady rhythm. The lyrics are: "O be joy-ful in the Lord, be joy-ful in the Lord, be joy-ful in the Lord all ye lands;".

O be joy-ful in the Lord, be joy-ful in the Lord, be joy-ful in the Lord all ye lands;

be joy-ful in the Lord all ye lands;

O be joy-ful in the Lord, be joy-ful in the Lord, be joy-ful in the Lord all ye lands;

be joy-ful in the Lord all ye lands;

O BE JOYFUL IN THE LORD—Continued.

TRIO.

Tenor.

Serve the Lord with glad-ness, and come be-fore his pre-sence with a song;

Treble.

Serve the Lord with glad-ness and come be-fore his pre - sence with a song,

Bass.

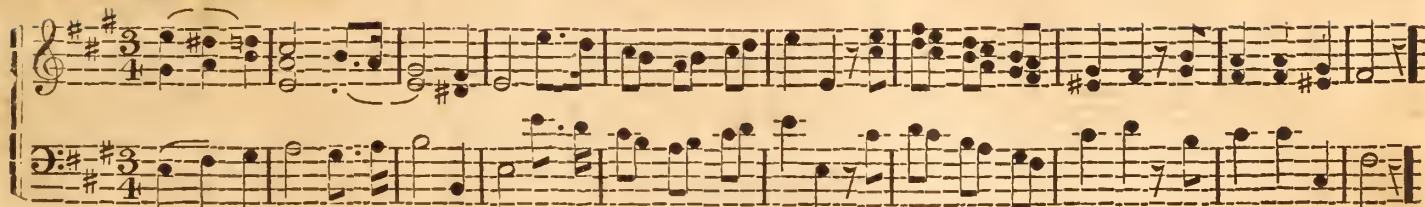
Serve the Lord the Lord with glad-ness with a song,

Come be - fore his pre-sence with a song, come be - fore his pre-sence with a song

Come be - fore his pre-sence with a song, come be - fore his pre - sence with a song.

Come be - fore his pre - sence with a song.

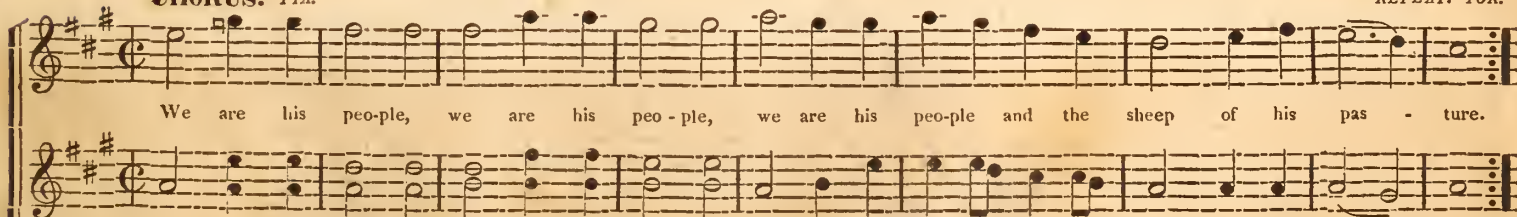
BASS SOLO.



Be ye sure that the Lord is God, it is he that hath made us, 'tis he that hath made us and not we our-selves.

CHORUS. *PIA.*

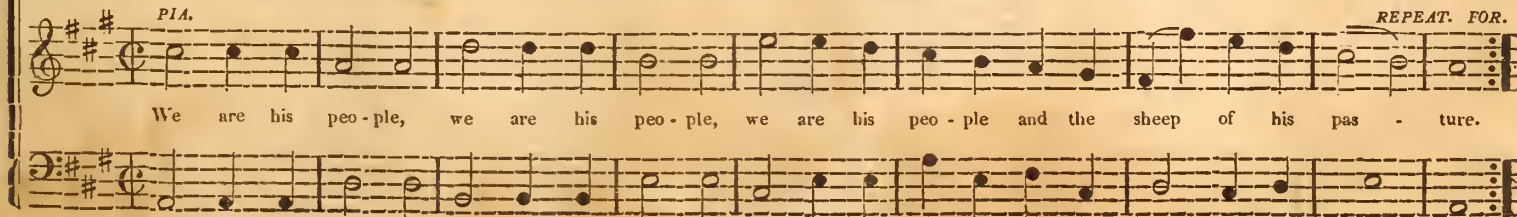
REPEAT. FOR.



We are his peo-ple, we are his peo-ple, we are his peo-ple and the sheep of his pas-ture.

PIA.

REPEAT. FOR.



We are his peo-ple, we are his peo-ple, we are his peo-ple and the sheep of his pas-ture.

O BE JOYFUL IN THE LORD—Continued.

TRIO.

Tenor.

O go your way in - to his gates with thanks-giv-ing; and in - to his courts, and in - to his courts with

Treble.

O go your way in - to his gates with thanks-giv-ing, and in - to his courts, and in - to his courts with

Bass.

his courts,

praise; be thank - ful un - to him, be thank - ful un - to him, and speak good of his name, speak good of his name.

praise; be thank - ful un - to him, be thank - ful un - to him, and speak good of his name, speak good of his name.

O BE JOYFUL IN THE LORD—Continued.

53

CHORUS. ALLEGRO

SECOND TREBLE.

For the Lord is gra-cious, for the Lord is gra-cious, and his mer-cy is e-ver-last-ing,

For the Lord is gra-cious, for the Lord is gra-cious, for the Lord is gra-cious, and his mer-cy is e-ver-last-ing;

URG.

and his truth en-dur-eth from ge-ne-ra-tion to ge-ne-ra-tion. A-men, A-men.

TENOR.

A-men, FOR. A-men.

and his truth en-dur-eth from ge-ne-ra-tion to ge-ne-ra-tion. A-men, A-men.

FOR.

WHEN MARCHING TO THY BLEST ABODE.

W. Dixon.

CHORUS. POMPOSO.

VERSE.

When march-ing to thy blest a-bode, The wond-'ring mul - ti - tude sur - vey'd,
of thee our

When march-ing to thy blest a - bode, The wond - 'ring mul - ti - tude sur - vey'd, The pom - pous state of thee our

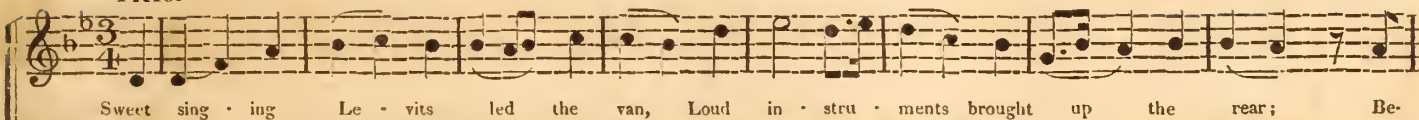
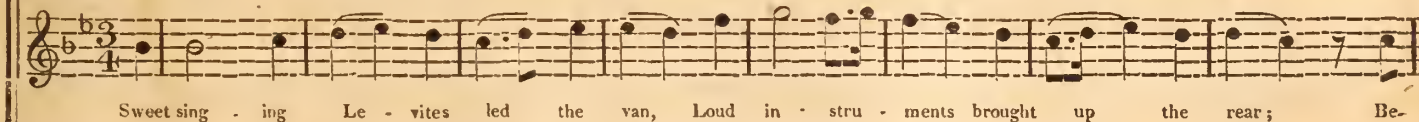
CHORUS.

In robes of ma - jes - ty ar-ray'd; The pom - pous state of thee our God, In robes of ma - jes - ty ar-ray'd.
God,

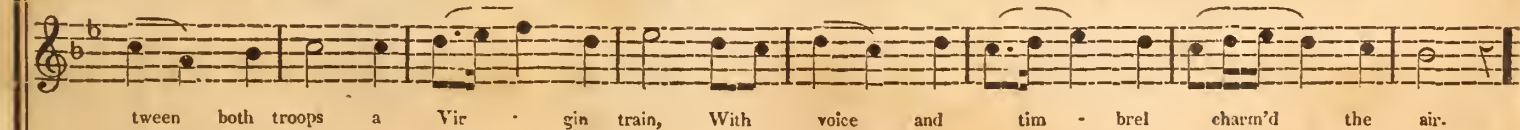
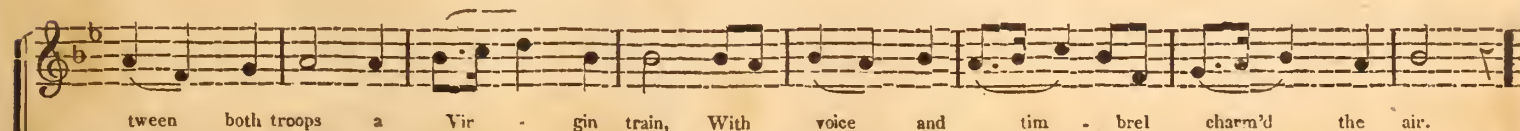
God, In robes of ma - jes - ty ar-ray'd; The pom - pous state of thee our God, In robes of ma - jes - ty ar-ray'd.

TRIO. *PIA.*

THREE TREBLES.

Second
Tenor.First
Tenor.

Bass.



WHEN MARCHING TO THY BLEST ABODE—Concluded.

CHORUS. ALLEGRO.

PIA

This was the burthen of their song, "In full assem-blies bless the Lord; All who to Is-rael's tribes be-long,

PIA

This was the burthen of their song, "In full as-sem-blies bless the Lord; All who to Is-rael's tribes be-long, The

FOR.

The God of Is-rael's praise re-cord, All who to Is-rael's tribes be-long, The God of Is-rael's praise re-cord."

FOR.

God of Is-rael's praise re-cord, All who to Is-rael's tribes be-long, The God of Is-rael's praise re-cord."

JESUS SHALL REIGN.

Music selected and adapted.

57

CHORUS. *ANDANTE. MAESTOSO.*

Alto.

Tenor.

Treble.

Bass.

Je-sus shall reign where'r the sun Does his suc-ces-sive jour-neys run; His king-dom spread from shore to shore Till moon's shall wax & wane no more,

Je-sus shall reign where'r the sun Does his suc-ces-sive jour-neys run; His king-dom spread from shore to shore Till moons shall wax & wane no more.

VERSE. *MINORE.*

To him shall end-less pray'r be made, And prais-es throng to crown his head, His name like sweet perfume shall rise With ev'ry morning's sacrifice.

To him shall end-less pray'r be made, And praises throng to crown his head, His name like sweet per-fume shall rise With ev'ry morning's sacrifice.

JESUS SHALL REIGN—Continued.

CHORUS. *PIA.**FOR.*

His name like sweet perfume shall rise With ev'ry morning's sacrifice. His name like sweet perfume shall rise With ev'ry morning's sacrifice.

His name like sweet per-fume shall rise With ev'ry morn-ing's sacrifice. His name like sweet per-fume shall rise With ev'ry morning's sacrifice.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'PIA.' (Piano) and 'FOR.' (For). The lyrics are written below the staves.

*CRES.**PIA.**FOR.*

Peo-ple and realms of ev'ry tongue Dwell on his love with sweet-est song; And in-fant voi-ces shall pro-claim Their ear-ly bles-sings on his name.

Peo-ple and realms of ev'ry tongue, Dwell on his love with sweet-est song; And in-fant voi-ces shall pro - claim Their ear-ly bles-sings on his name.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'CRES.' (Crescendo), 'PIA.' (Piano), and 'FOR.' (For). The lyrics are written below the staves.

JESUS SHALL REIGN—Continued.

59

PIA.

REPEAT FOR.

Bles-sings a bound where'r he reigns; The pris'ner leaps to burst his chains; The wea-ry find eter - nal rest, And all the sons of want are blest.

Bes-sings a bound where'r he reigns; The pris'ner leaps to burst his chains; The wea-ry find eternal rest, And all the sons of want are blest.

PIA.

TRIO.

Second Treble.

First Treble.

Bass.

In him the tribes of A - dam boast More bles-sings than their fa - ther lost; Where he dis - plays hi

In him the tribes of A - dam boast More bles-sings than their fa - ther lost; Where he dis-plays his

In him the tribes of A - dam boast More bles-sings than their fa - ther lost; Where he dis-plays his

JESUS SHALL REIGN—Continued.

heal - ing pow'r, Death and the curse are known no more, Death and the curse are known no more.

heal - ing pow'r, Death and the curse are known no more, Death and the curse, are known no more.

heal - ing pow'r, Death and the curse are known no more, the curse are known no more.

Detailed description: This block contains the first system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below each staff, with some words spanning across staves. The lyrics are: 'heal - ing pow'r, Death and the curse are known no more, Death and the curse are known no more.' for the top staff; 'heal - ing pow'r, Death and the curse are known no more, Death and the curse, are known no more.' for the middle staff; and 'heal - ing pow'r, Death and the curse are known no more, the curse are known no more.' for the bottom staff.

CHORUS. *M. PIA.*

Where he dis - plays his heal - ing pow'r, Death and the curse, Death and the curse, Death and the curse are known no more.

Where he dis - plays his heal - ing pow'r, Death and the curse, Death and the curse, Death and the curse, the curse are known no more.

Where he dis - plays his heal - ing pow'r, Death and the curse, Death and the curse, Death and the curse are known no more.

Detailed description: This block contains the chorus of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below each staff. The lyrics are: 'Where he dis - plays his heal - ing pow'r, Death and the curse, Death and the curse, Death and the curse are known no more.' for the top staff; 'Where he dis - plays his heal - ing pow'r, Death and the curse, Death and the curse, Death and the curse, the curse are known no more.' for the middle staff; and 'Where he dis - plays his heal - ing pow'r, Death and the curse, Death and the curse, Death and the curse are known no more.' for the bottom staff.

JESUS SHALL REIGN—Concluded.

61

CHORUS. FOR.

PIA.

REPEAT FOR.

Let ev'ry creature rise and bring Pe-cu-liar honours to their king: Angels descend with songs a-gain, And earth repeat the loud A-men.

Let ev'ry creature rise and bring Peculiar honours to their king: Angels descend with songs a-gain, And earth re-peat the loud A-men.

CHORUS. FOR.

A - men A - men Hal - le - lu - jah A - men A - men A - men A - men A - men Hal - le - lu - jah A - men A - men.

A - men A - men Hal - le - lu - jah A - men A - men A - men A - men Hal - le - lu - jah A - men A - men.

LORD OF LIFE ALL PRAISE EXCELLING.

Arranged by J. Cole, from a Solo by Stevens.

MODERATO.

TRIO.*TENOR.*

Lord of life, all praise excelling, Thou in glo - ry un - con - find, Deign'st. to make thy hum - ble dwelling

TREBLE.

Lord of life, all praise ex - cel - ling, Thou in glo - ry un - con - find, Deign'st to make thy hum - ble dwelling

With the poor of hum - ble mind. As thy love through all cre - a - tion, Beams like thy dif - fu - sive

With the poor of hum - ble mind. As thy love through all cre - a - tion, Beams like thy dif - fu - sive

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps). The music is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are printed below each staff.

light; So the high and hum - ble station, Both are equal in thy sight.

light; So the high and hum - ble station, Both are equal in thy sight.

This system also contains two staves of music in the same key and style as the first system. The lyrics continue from the previous system. The bottom staff of this system ends with a double bar line.

TENOR SOLO—ANDANTE.

Thus, thy care, for all pro-vid-ing, Warm'd thy faith-ful pro-phet's tongue; Who, the lot of all de-cid-ing, To thy cho-sen Is-rael sung:

TREBLE VOICES—ALLEGRO MODERATO.

When thy har-vest yields thee plea-sure, Thou the gol-den sheaf shalt bind:

To the poor be-longs the trea-sure of the scat-ter'd ears be-hind.

5 When thine olive plants increasing,
 Pour their plenty o'er thy plain,
 Grateful thou shalt take the blessing,
 But not search the bough again.

CHORUS.—These, &c.

6 When thy favour'd vintage flowing,
 Gladdens thy autumnal scene,
 Own the bounteous hand bestowing,
 But thy vines the poor shall glean.

CHORUS.—These, &c.

CHORUS, *PIA.**FOR.*

These thy God or - dains to bless, the wi - dow and the fa - ther - less. These thy God or - dains to

*PIA.**FOR.*

bless, and the fa - ther - less.

The wi - dow

PIA.

bless, The wi - dow and the fa - ther - less.

DUETTO—TREBLES—AFFETUOSO.

Still we read thy word de - clar - ing Mer-cy, Lord, thine own de - cree; Mer-cy ev'-ry sor-row sha-ring, Warms the heart re-semb-ling thee.
 Still the or-phan and the stran - ger, Still the wi-dow owns thy care; Screen'd by thee in ev'ry dan-ger, Heard by thee in ev'ry pray'r.

CHORUS. *PIA.**FOR.*

Hal - le - lu - jah, A - men. Hal - le - lu - jah A - men.
 Hal - le - lu - jah, A - men. Hal - le - lu - jah, A - men.

MOUNT VERNON.

J. Cole. 67

LARGO E PIANO.

Alto.

Tenor.

Treble.

Bass.

This life's a dream, an emp - ty show: But the bright world to which I go, Hath

This life's a dream, an emp - ty show: But the bright world to which I go, Hath

joys sub - stan - tial and sin - cere; When shall I wake and find me there? When shall I wake and find me there?

joys sub - stan - tial and sin - cere; When shall I wake and find me there? When shall I wake and find me there?

MOUNT VERNON—Continued.

FOR. *PIA.*

O glo - rious hope! O blest a - bode! I shall be near and like my God, And flesh and sin no

FOR. *PIA.*

O glo - rious hope! O blest a - bode! I shall be near and like my God; And flesh and sin no

FOR.

more con - trol, The sa - cred plea - sures of the soul, The sa - cred plea - sures of the soul

FOR. *GRAVE.* *PIA.*

more con - trol, The sa - cred plea - sures of the soul, The sa - cred plea - sures of the soul. My flesh shall

My flesh shall slum - ber in the ground.

TRUMPET.

slum - - ber in the ground, ORG. TEMPO PRIMO. Till the last

My flesh shall slum - ber in the ground, Till the last trum - pet's joy - ful sound,

FOR. PIA.

sound, Then burst the chains with sweet sur - prise, And in my Saviour's

Till the last trum - pet's sound, FOR. PIA.

trum - pet's joy - ful sound, ENDS. Then burst the chains with sweet sur - prise, And in my Saviour's

sound,

MOUNT VERNON—Concluded.

im - age rise, Then burst the chains with sweet sur-prise, And in my Sa-viour's im - age rise. And in my Sa-viour's im - age rise

im - age rise, Then burst the chains with sweet sur-prise, And in my Sa-viour's im - age rise. And in my Sa-viour's im-age rise.

ROUND, FOR THREE VOICES.

Arnold.

Lord how are they en - - creas - - ed that trou - ble me.

Ma - ny are they that rise a - - - gainst me.

Up, Lord, and help me and help me, O my God.

SING O YE HEAVENS—A MISSIONARY ANTHEM.

J. Cole. 71

CHORUS. SPIRITO.

Alto.

Tenor.

Treble.

Bass.

Musical score for the first system of the chorus. It features four staves: Alto, Tenor, Treble, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: Sing O ye heav'ns, sing O ye heav'ns, break forth in - to sing - ing O moun-tains, break

Musical score for the second system of the chorus. It continues the four-part setting with the same staves and key signature. The lyrics are: forth in - to sing - ing O moun - tains; sing O ye heav'ns, Sing O ye heav'ns and be joy - ful O earth, be

SING O YE HEAVENS—Continued.

joy - ful O' earth; for the Lord hath com - fort - ed his peo - ple. Sing O ye heav'ns

joy - ful O' earth; for the Lord hath com - fort - ed hath com - fort - ed his peo - ple, Sing O ye heav'ns and be

joy - ful O' earth; for the Lord hath com - fort - ed hath com - fort - ed his peo - ple. Sing O ye heav'ns and be

The first system consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The lyrics are written below the staves, with some words spanning across multiple staves. The music features a mix of quarter, eighth, and half notes, with some rests.

be joy - ful O' earth, be joy - ful O' earth, be joy - ful O' earth.

joy - ful O' earth,

joy - ful O' earth, be joy - ful O' earth, be joy - ful O' earth, be joy - ful O' earth.

The second system also consists of four staves, with the same clef and key signature as the first system. The lyrics continue, with the phrase 'be joy - ful O' earth' repeated three times across the top staff. The bottom three staves provide a continuous accompaniment. The musical notation includes various note values and rests, maintaining the melodic and harmonic structure of the hymn.

SING O YE HEAVENS—Continued.

73

DUETTO—TREBLE & BASS.

FOR.

The Lord hath made bare his ho - ly arm in the sight of all the na - tions, in the

PIA.

sight of all the na - tions; and all the ends of the world, all the ends of the

world have seen the sal - va - tion, have seen the sal - va - tion of our God.

VERSE. *ANDANTE.*

The wil-der-ness the wil-der-ness and the so-li-ta-ry place shall be glad; and the de-sert shall re-joice and

The wil-der-ness the wil-der-ness and the so-li-ta-ry place shall be glad; and the de-sert shall re-joice and

CHORUS.

blos-som as the rose, the de-sert shall re-joice and blos-som as the rose, the de-sert shall re-joice and blos-som as the rose,

blos-som as the rose, the de-sert shall re-joice and blos-som as the rose, the de-sert shall re-joice and blos-som as the rose,

SING O YE HEAVENS—Continued.

75

DUETTO—TREBLE & BASS.

Then shall the eyes of the blind be o - pen - ed and the ears of the deaf un - stop - ped. Then shall the

lame man leap as an Hart and the tongue of the dumb shall sing, and the tongue of the dumb shall sing.

CHORUS. ALLEGRO.

And the ran-som'd of the Lord shall re - turn and come to Zi-on and come to Zi-on and come to Zi-on and come to
shall re - turn shall re - turn shall re - turn and come to
And the ransom'd of the Lord shall re - turn and come to Zi-on shall re - turn shall re - turn shall re - turn and come to
and come to Zi-on and come to Zi-on

SING O YE HEAVENS—Concluded.

Zi - on with songs, with songs and e - - ver - last - ing joy and

Zi - on with songs, with songs, and e - ver - last - ing, e - ver - last - ing joy; And sor - row and

Zi - on with songs, with songs, with songs, and e - ver - last - ing, e - ver - last - ing joy; And sor - row and

And e - - ver - last - ing joy!

sigh - ing shall flee a-way, shall flee a - way, shall flee a-way, way.

sigh - ing shall flee a-way, sor - row and sigh - ing shall flee a - way, shall flee a-way, shall flee a-way, shall flee a-way, way.

sigh - ing shall flee a-way, sor - row and sigh - ing shall flee a - way, shall flee a-way, shall flee a-way, shall flee a-way, way.

shall flee

THE SONG OF THE LAMB—*Rev. Chap. XV. Ver. 3. 4.*

77

FULL CHORUS—*MAESTOSO.*

Tenor. Great and mar - vel - lous are thy works, Lord God Al - migh - ty, Lord God Al - migh - ty.

Second Treble.

Treble. Great and mar - vel - lous are thy works, Lord God Al - migh - ty, Lord God Al - migh - ty.

Bass.

FIRST TREBLES.

SECOND TREBLES.

Just and true are thy ways thou King of saints; Just and true are thy ways thou King of saints;

ORG. UNIONS.

FIRST TREBLES.

SECOND TREBLES.

Just and true are thy ways thou King of saints; Just and true are thy ways thou King of saints;

TENOR VOICES.

BASS VOICES.

FULL CHORUS.

Thou King of saints, thou King of saints, thou King of saints, thou King of saints.

Thou King of saints, thou King of saints, thou King of saints, thou King of saints.

UNIS. CHORDS. UNIS.

VERSE, FIRST TIME.

REP. CHORUS.

Who shall not fear thee O Lord, And glo - ri - fy, glo - ri - fy thy name.

Who shall not fear thee O Lord, And glo - ri - fy, glo - ri - fy thy name.

UNIS. CHORDS. UNIS.

THE SONG OF THE LAMB—Continued.

79

FIRST TREBLES.

SECOND TREBLES.

FULL CHORUS.

For thou on - ly art ho - ly, For thou on - ly art ho - ly,

Ho - ly! Ho - ly! Ho - ly!

FIRST TREBLES.

SECOND TREBLES.

For thou on - ly art ho - ly, For thou on - ly art ho - ly,

Ho - ly! Ho - ly! Ho - ly!

TENORS.

BASSES.

VERSE, FIRST TIME.

REP. CHORUS.

For all na - tions shall come and wor - ship be - fore thee;

For all na - tions shall come and wor - ship be - fore thee;

THE SONG OF THE LAMB—Continued.

FIRST TREBLES.

SECOND TREBLES.

FULL CHORUS.

For thy judgments are made manifest; For thy judgments are made manifest,

A - men! A - men! A - men!

For thy judgments are made manifest; For thy judgments are made manifest,

A - men! A - men! A - men!

TENORS.

BASSES.

CHORUS.
Hal - le - lu - jah A - men! Hal-le-

DUETTO—ALLEGRO.
Hal - le - lu - jah A - men! Hal-le - lu - jah A-men! Hal - le - lu - jah A - men! A - men! A - men!

ORG. **VOICE.**

THE SONG OF THE LAMB—Concluded.

81

lu jah A-men! Hal-le-lu-jah A-men! A-men! A-men!

A-men! A-men!

Hal-le-lu-jah A-men!

Hal-le-lu-jah A-

lu-jah A-men! Hal-le-lu-jah A-men! A-men! A-men! Hal-le-lu-jah A-men! A-men! A-men! Hal-le-lu-jah A-

A-men! A-men! men!

A-men! A-men! A-men!

men! A-men! A-men! men! A-men! A-men! A-men!

TRIO.

Second Treble.

Lord dis - miss us with thy bles - sing, Bid us now de - part in peace;

First Treble.

Lord dis - miss us with thy bles - sing, Bid us now de - part in peace;

Bass.

Lord dis - miss us with thy bles - sing, Bid us now de - part in peace;

Still on heav'n - ly man - na feed - ing, Let our faith and love in - crease.

Still on heav'n - ly man - na feed - ing, Let our faith and love in - crease.

DISMISSION—Continued.

83

CHORUS. MODERATO.

Alto. Fill each soul with con - so - la - tion, Up to thee our hearts we raise; When we

Tenor. When we reach

Treble. Fill each soul with con - so - la - tion, Up to thee our hearts we raise; When we reach

Bass. When we

reach, When we reach - - our bliss - full sta - tion, Then we'll give thee no - bler praise.

When we reach, When we reach our bliss - full sta - tion, Then we'll give thee no - bler praise.

reach, When we reach - - our bliss - full sta - tion,

DISMISSION—Concluded.

FOR. *VIVACE. FOR.*

Then we'll give thee no - bler praise. Hal - le - lu - jah, Hal - le -

PIA. Then we'll give thee no - bler praise,

PIA. *FOR.* *FOR.*

Then we'll give thee no - bler praise, Then we'll give thee no - bler praise. Hal - le - lu - jah Hal - le -

PIA. *FOR.*

lu - jah, Hal - le - lu - jah, praise the Lord. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord.

PIA. *FOR.*

lu - jah, Hal - le - lu - jah, praise the Lord. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah praise the Lord.

LORD OF ALL POWER AND MIGHT.

Rev. Mr. Mason.

85

CHORUS. MODERATO.

Tenor.

Second Treble.

Treble.

Bass.

Lord of all pow'r and might, Lord of all pow'r and might, *FIA.*

Lord of all pow'r and might, Lord of all pow'r and might, Thou who art the

Lord of all pow'r and might, Lord of all pow'r and might, Thou who art the

au - thor, Thou who art the au - thor, Thou who art the giv - er of all good things;

au - thor, Thou who art the au - thor, Thou who art the giv - er of all good things;

LORD OF ALL POWER AND MIGHT—Continued.

FOR. Graft in our hearts the love of thy name, *PIA.* in - crease in us true re - li - gion.

FOR. Graft in our hearts the love of thy name, *PIA.* the love of thy name; *FOR.* in - crease in us true re - li - gion.

FOR. Lord of all pow'r and might; *PIA.* Lord of all pow'r and might; *PIA.*

FOR. nour - ish us in all good - ness *FOR.* and

FOR. Lord of all pow'r and might, *FOR.* nour - ish us in all good - ness, Lord of all pow'r and might; and

LORD OF ALL POWER AND MIGHT—Concluded.

87

PIA keep us, keep us, keep us in the same,

of thy great mer - cy, and of thy great mer - cy,

of thy great mer - cy, and of thy great mer - cy keep us, keep us, keep us in the same, Thro'

FOR. *PIA.*

thro' Je - sus Christ our Lord A - men A - men.

Je - sus Christ our Lord, thro' Je - sus Christ our Lord A - men A - men.

Je - sus Christ our Lord, thro' Je - sus Christ our Lord A - men A - men.

Je - sus Christ our Lord, thro' Je - sus Christ our Lord A - men A - men.

ORG. *FOR.* *F.F.* *PIA.*

ADAGIO.

Tenor. Ho - ly! ho - ly! Lord Al - migh - ty! Hear us, O hear us, hear us O Lord.

Second Treble. Ho - ly! ho - ly! Lord Al - migh - ty! Hear us, O hear us, hear us O Lord.

Treble. Ho - ly! ho - ly! Lord Al - migh - ty! Hear us, O hear us, hear us O Lord.

Bass.

PIA. thy face O Lord, shine up - on us,

Hide not, O hide not thy face from us O Lord, but let thy mer - cy shine up - on us,

Hide not, O hide not thy face from us O Lord, but let thy mer - cy shine up - on us,

Hide not thy face from us O Lord, shine up - on us,

ORG.

PIA. *M. FOR.* *PIA.*

Ho - ly! ho - ly! Lord Al - migh - ty! Hear us O hear us, hear us O Lord.

PIA. *M. FOR.* *PIA.*

Ho - ly! ho - ly! Lord Al - migh - ty! Hear us O hear us, hear us O Lord.

ROUND, FOR THREE VOICES.

Lidarti.

Thy name, Al - migh - ty Lord, shall sound thro' dis - tant lands, thro' dis - tant lands:

Great is thy grace and sure thy word, thy truth for e - ver, thy truth for e - ver stands.

Far be thine ho - nor spread, And long thy praise en - dure, Till morn - ing light and even - ing shade shall be ex - chang'd no more.

I HEARD A VOICE FROM HEAVEN.

J. Cole.

SLOW & SOLEMN.

Alto.

Tenor.

Treble.

Bass.

First system of the musical score. It consists of four staves: Alto, Tenor, Treble, and Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo/mood is 'SLOW & SOLEMN'. The lyrics for each part are as follows:

Alto: a voice from heav'n, a voice from heav'n, say-ing un-to me,

Tenor: a voice from heav'n, a voice from heav'n, say-ing un-to me,

Treble: a voice from heav'n, a voice from heav'n, say-ing un-to me,

Bass: I heard a voice, I heard a voice from heav'n, I heard a voice, I heard a voice from heav'n,

Second system of the musical score. It continues the four-part setting. The lyrics are:

Alto: write, write, write, write, bles-sed are the dead, the dead who die in the Lord. Bles-sed are the

Tenor: From hence-forth bles-sed are the dead bles sed are the dead who die in the Lord,

Treble: write, write, write, write, From hence forth bles-sed are the dead, bles-sed are the dead who die in the Lord. Bles-sed are the

Bass: bles-sed are the dead, the dead

dead who die in the Lord; for they rest from their la-bours and their works do fol - low them. Bles-sed, bles-sed, bles-sed are the

dead who die in the Lord; for they rest from their la-bours and their works do fol - low them. Bles-sed, bles-sed, bles-sed are the

This system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The music is in common time. The first staff has a fermata over the first measure. The second and third staves have a fermata over the first measure. The bottom staff has a fermata over the first measure.

dead who die in the Lord, who die in the Lord; for they rest from their la-bours and their works do fol - low them, their works do fol-low fol - low them.

dead who die in the Lord, who die in the Lord; for they rest from their la-bours and their works do fol - low them, their works do fol - low fol - low them.

This system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The music is in common time. The first staff has a fermata over the first measure. The second and third staves have a fermata over the first measure. The bottom staff has a fermata over the first measure.

GRATEFUL NOTES AND NUMBERS BRING.

Alto. *Moderato.* *Pia.*

Grate - ful notes and num - bers bring, While the name of God we sing; Ho - ly! ho - ly! ho - ly Lord!

Tenor.

Treble.

Grate - ful notes and num - bers bring, While the name of God we sing; Ho - ly! ho - ly! ho - ly Lord!

Bass.

FOR.

Be thy glo - rious name a-dor'd. Ho - ly! ho - ly! ho - ly Lord! Be thy glo - rious name a-dor'd.

FOR.

Be thy glo - rious name a-dor'd. Ho - ly! ho - ly! ho - ly Lord! Be thy glo - rious name a-dor'd.

and saints a - bove, and saints a - bove, Sing the great Re - deem - er's love.

Men on earth and saints a - bove, Men on earth and saints a - bove, Sing the great Re - deem - ers' love, Sing the great Re - deem - er's love.

ORG. Sing the great Re - deem - er's love.

Lord thy mer - cies never fail, Hail! hail! hail! hail! ce - les - tial good - ness hail!

Lord thy mer - cies ne - ver fail, Lord thy mer - cies never fail, Hail! hail! hail! hail! ce - les - tial good - ness hail!

GRATEFUL NOTES—Concluded.

DUETTO—TREBLE & BASS.

While on earth or-dain'd to stay, Guide our foot-steps in thy way; Till we come to reign with

thee, and thy glori - ous great - ness see. Then with an - gels we'll a - gain, Wake a lou - der, lou - der strain.

CHORUS.

PIA.

FOR.

There in bliss - ful realms a-bove, Sing the great Re - deem - ers' love. Sing the great Re - deem - er's love.

There in bliss - ful realms a-bove, Sing the great Re - deem - er's love. Sing the great Re - deem - er's love.

Alto

Treble.

Bass.

ANDANTE. *SOLO.*

Al-tho' the Fig-tree shall not blos-som nei-ther shall fruit be on the

CHORUS.

Al-tho' the Fig-tree shall not blos-som nei-ther shall fruit be on the vine,

DUO.

vine, Al-tho' the Fig-tree shall not blos-som nei-ther shall fruit be on the vine, The la-bour of the O-live shall fail, and the fields shall yield no

Altho' the Fig-tree, &c.

CHORUS.



CHORUS.

Yet will I re-joice in the Lord, I will joy in the God of my sal - va - tion, in the God of my sal - va - tion, in the

ALLEGRETTO.

Yet will I re-joice in the Lord, I will joy in the God of my sal - va - tion, in the God of my sal - va - tion, in the

God of my sal - va - tion, in the God of my sal - va - tion, Yet will I re-joice, will I re-

FOR.

God of my sal - va - tion, in the God of my sal - va - tion. Yet will I re-joice, will I re-joice, will I re-

FOR.

Yet will I re-joice in the God of my sal - va - tion will re-

joyce in the Lord, I will re-joyce, I will re-joyce, I will re-joyce in the Lord, I will re-joyce in the Lord, I will re-

joyce in the Lord - - - I will re-joyce in the Lord, I will re-joyce in the Lord, I will re-

MODERATO.

joyce, I will re-joyce in the Lord. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le-

joyce in the Lord. ORG. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal-le-

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

RALANTANDO.

lu - jah Hal - le - lu - jah, Hal - le - lu - jah.

NATIONS, JOIN THE SACRED SONG.

Shield.

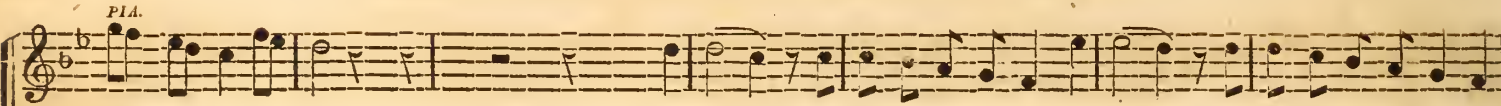
ALLEGRO. MEZ. VOCE. *FOR.*

Primo. Nations join in sa-cred song, Tune with an-gels ho-ly throng, Tune with an-gels ho - ly throng,

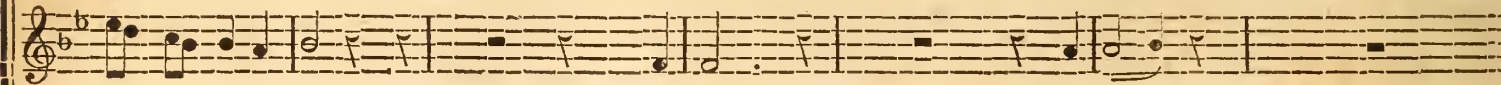
Secondo. Na-tions join in sa-cred song, Tune with an-gels ho-ly throng, Tune with an-gels ho - ly throng,

Bass. Nations join in sa-cred . song. Tune with an-gels ho-ly throng, tune with an-gels ho-ly throng,

PIA.

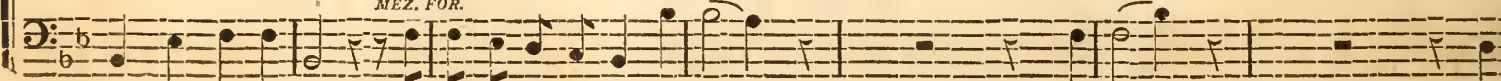


Praise Je - ho - vah's name pro-claim, Heav'n's ar-ches e-cho with his name, In se-raphs pur-est joys, In




Praise Je - ho - vah's name- pro-claim his fame

MEZ. FOR.

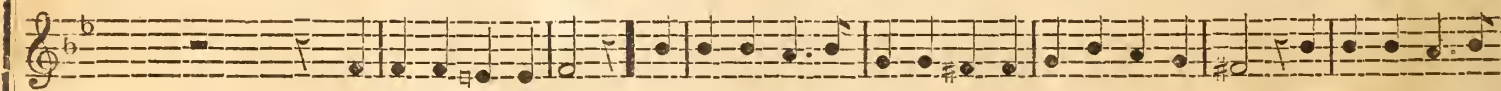


Praise Je - ho - vah's name, All na-ture's works his praise pro - claim his fame In

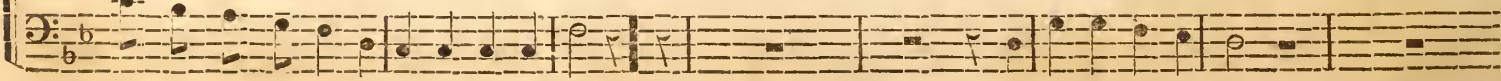
FOR. *PIA.*



che-rub's loud-est voice, his glo-ry is the theme. But Ga-briel's keen-est thoughts are lost, In our Re-deem-er's praise, With awe he bids the



his glo-ry is the theme. But Ga-briel's keen-est thoughts are lost, In our Re-deem-er's praise, With awe he bides the



che-rub's loud-est voice, his glo-ry in the theme. In our Re-deem-er's praise,

NATIONS, JOIN THE SACRED SONG—Concluded.

101

EXPRES. E. FOR. *PIA.* *MEZ. VOCE.*

heav'n-ly host, Their tuneful voices raise O gra-cious, gracious, gra-cious, Lord, be thou a-dor'd. Na-tions join in sacred song,

heav'n-ly host, Their tuneful voices raise. O gra-cious, gra-cious Lord, be thou a-dor'd. Na-tions join in sacred song,

Their tuneful voices raise. O gra - cious Lord, be thou a-dor'd Na-tions join in sacred

CRES. *PIA.* *CRES.* *FOR.*

Tune with an-gels ho-ly throng, Tune with an-gels ho - ly throng, Praise Je-ho-vah's name, Praise Je-ho-vah's name, Praise Je-ho-vah's name.

Tune with an-gels ho-ly throng, Tune with an-gels ho - ly throng, Praise Je-ho-vah's name, Praise Je-ho-vah's name, Praise Je-ho-vah's name.

song, Tune with an-gels ho-ly throng Tune with an-gels ho-ly throng, Praise Je-ho-vah's name, Praise Je-ho-vah's name, Praise Je-ho-vah's name.

MAESTOS.

Alto.

Tenor.

Treble.

Bass.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy, Know that the Lord is

God a - lone, He can cre - ate and he de - stroy, He can cre - ate and he de - stroy.

PIA. FOR.

God a - lone, He can cre - ate and he de - stroy, He can cre - ate and he de - stroy.

TRIO-ANDANTE.

SECOND TREBLE, or ALTO.

His sov'reign pow'r with - out our aid, Made us of clay and form'd us men; And when like

His sov'reign pow'r with - out our aid, Made us of clay and form'd us men; And when like

This system contains three staves of music. The top two staves are for the Second Treble or Alto part, and the bottom staff is for the Bass part. The key signature is one sharp (F#) and the time signature is 3/8. The music is in a triplet of eighth notes.

PIA.

FOR.

wand'ring sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

wand'ring sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

This system contains three staves of music. The top two staves are for the Second Treble or Alto part, and the bottom staff is for the Bass part. The key signature is one sharp (F#) and the time signature is 3/8. The music is in a triplet of eighth notes.

DUETTO—TREBLE & BASS.

We are his peo - ple, we his care, Our souls and all our mor - tal frame; What last - ing

last - ing ho - nours shall we rear, Al - migh - ty Ma - ker to thy name.

PIA. CRES. FOR.

What last - ing ho - nours shall we rear, Al - migh - ty Ma - ker to thy name.

* This duett is no part of the original composition:

CHORUS—*CON SPIRITO.*

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voi - ces raise; And

earth, and earth, with her ten thou - sand thou - sand tongues, Shall fill thy courts with songs of praise, Shall

PIA. FOR. PIA.

PIA. FOR. PIA.

FOR.

1 2

fill thy courts, with songs of praise, Shall fill, shall fill thy courts with songs of praise

1 2

fill thy courts, with songs of praise, Shall fill, shall fill thy courts with songs of praise.

1 2

UNIS.

Wide, wide as the world is thy com-mand, Vast as e-ter-ni-ty, e-ter-ni-ty thy love;

Wide, wide as the world is thy com-mand, Vast as e-ter-ni-ty, E-ter-ni-ty thy love.

UNIS.

Firm as a rock, thy truth must stand, When roll - ing years shall cease to move, Shall cease to

move. When roll - ing years shall cease to move, When roll - ing years shall cease to move.

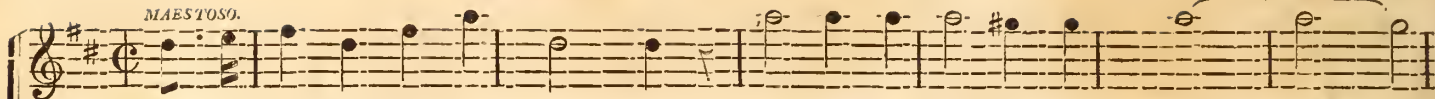
PIA. FOR.

move. When roll - ing years shall cease to move, When roll - ing years shall cease to move.

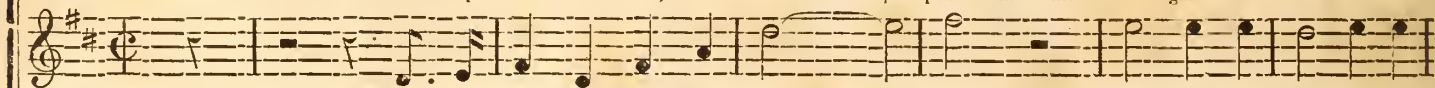
PIA. FOR.

MAESTOSO.

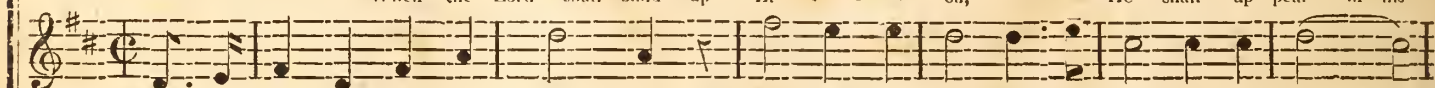
Alto.



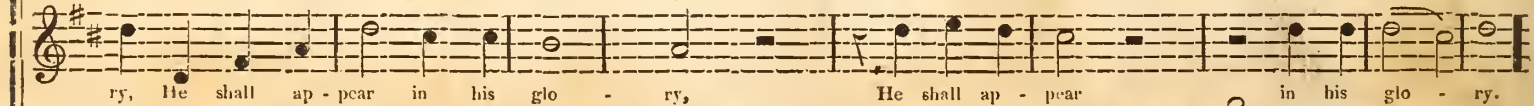
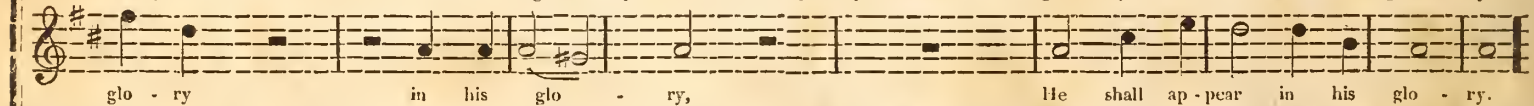
Tenor.



Treble.



Bass.



WHEN THE LORD SHALL BUILD UP ZION—Continued.

109

TREBLE SOLO—AFFETTUOSO.

O pray for the peace of Je-

ru - sa - lem; they shall prosper that love thee. that love thee.

CHORUS—VIVACE.

Peace be with - in thy walls, Peace be with - in thy walls, Peace be with - in thy walls,
 Peace be with - in thy walls, Peace be with - in thy walls, Peace be with - in thy walls,
 Peace be with - in thy walls, Peace be with - in thy walls, Peace be with - in thy walls,
 Peace be with - in thy walls, Peace be with - in thy walls, Peace be with - in thy walls,

WHEN THE LORD SHALL BUILD UP ZION—Continued.

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music is written in a simple, hymn-like style with whole and half notes. The lyrics are printed below the staves.

walls, And plen - teous - ness with - in thy pa - la - ces.

Peace and plen - teous - ness with - in thy pa - la - ces.

walls, And plen - teous - ness with - in thy pa - la - ces. *SYM.*

Peace And plen - teous - ness with - in thy pa - la - ces

LARGO—PIA.

Second system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music is written in a simple, hymn-like style with whole and half notes. The lyrics are printed below the staves.

O pray for the peace the peace of Je - ru - sa - lem.

O pray for the peace the peace of Je - ru - sa - lem.

CHORUS—VIVACE.

Peace be with - in thy walls, Peace be with - in thy walls, And plen - teous - ness with -

Peace be with - in thy walls, Peace be with - in thy walls, And plen - teous - ness with -

Peace be with - in thy walls, Peace be with - in thy walls, And plen - teous - ness with -

And plen - teous - ness with - in thy pa - la - ces.

in thy pa - la - ces, And plen - teous - ness with - in thy pa - la - ces.

in thy pa - la - ces, And plen - teous - ness with - in thy pa - la - ces.

And plen - teous - ness with - in thy pa - la - ces.

TENOR-SOLO.




This shall be my rest for e - ver, Here will I dwell for I have a de-

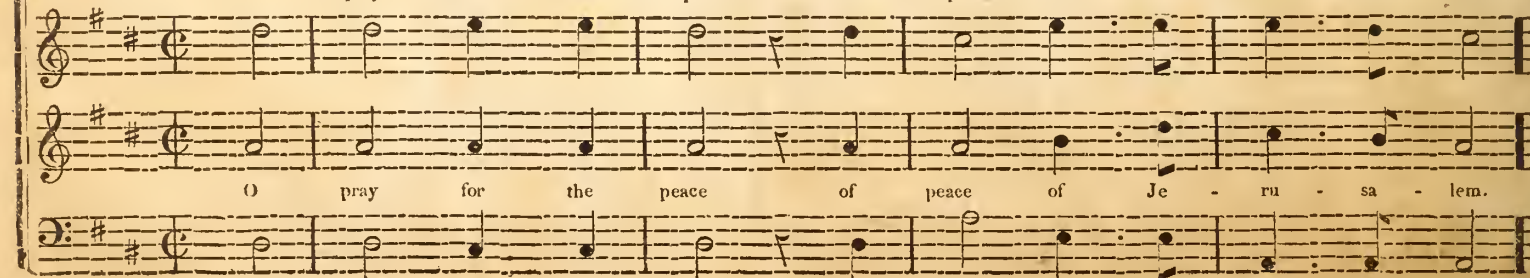


light there - in, Here will I dwell for I have a de - light there - in.

LARGO. PIA.



O pray for the peace the peace of Je - ru - sa - lem.



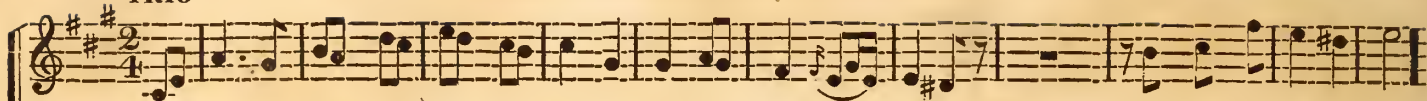
O pray for the peace of peace of Je - ru - sa - lem.

CHORUS—VIVACE.

Peace be with - in thy walls, Peace be with - in thy walls,
 Peace be with - in thy walls, and plen-teous-ness with-in thy
 Peace be with - in thy walls, Peace be with - in thy walls, and plen-teous-ness with - in thy
 Peace be with - in thy walls, Peace be with - in thy walls,
 and plen - teous - ness with - in thy pa - la - ces. A - men, A - men.
 pa - la - ces, and plen - teous - ness with - in thy pa - la - ces. A - men, A - men.
 pa - la - ces, and plen - teous - ness with - in thy pa - la - ces. A - men, A - men.
 and plen - teous - ness with - in thy pa - la - ces. A - men, A - men.

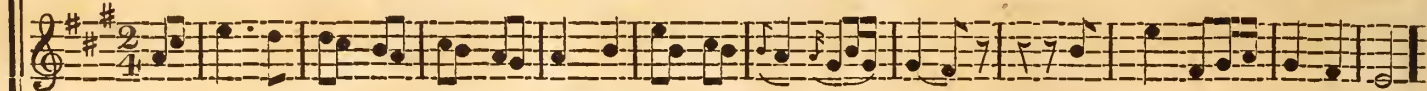
TRIO-ANDANTINO.

Tenor.



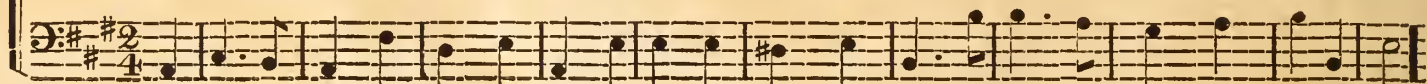
Thou dear Re-deem-er dy-ing Lamb, We love to hear of thee; We love to hear of thee;

Treble.

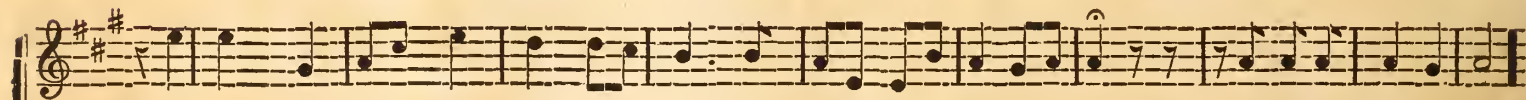


Thou dear Re-deem-er dy-ing Lamb, We love to hear of thee; We love to hear of thee;

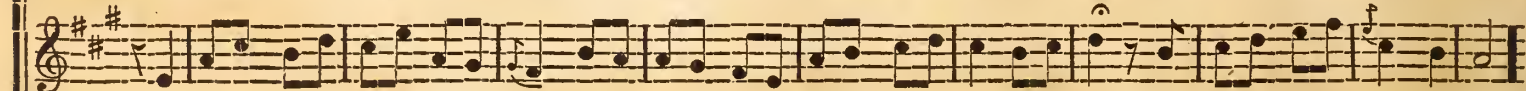
Bass.



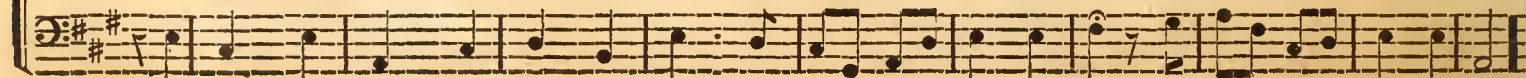
We love to hear, to hear of thee;



Nor mu-sic like thy charm-ing name, Nor half so sweet can be, Nor half so sweet can be.



Nor mu-sic like thy charm-ing name, Nor half so sweet can be, Nor half so sweet can be



MELCHIZEDEC—Continued.

115

CHORUS—LARGO E PIA.

Alto.

Tenor.

Treble.

Bass.

FOR.

FOR.

O may we e - ver hear thy voice, In mer - cy to us speak ; And in our priest will we re-joyce,

And in our priest

O may we e - ver hear thy voice, In mer - cy to us speak ; And in our priest will we re-joyce, And in our priest

re - joice

will we re-joyce, will we re-joyce,

Thou great Mel-chi-ze-dec.

will we re - joice, will we re - joice

Thou great

will we re - joice

will we re-joyce, will we re-joyce, Thou great Mel-chi-ze-dec, Thou great Mel-chi-ze-dec.

re - joice we will re-joyce

MELCHIZEDEC—Continued.

DUETTO—TREBLE & BASS.

Oar Sa - viour still shall be the theme, While in the world we stay; We'll sing our

Sa - viour's wor - thy name, When all things else de - cay, When all things else de-cay.
When all things else de - cay,

CHORUS—ALLEGRO.

When we ap - pear in yon - der cloud, With all that fa-vour'd throng;
When we ap - pear in yon - der cloud, With all with all that fa-vour'd throng;
When we ap - pear in yon - der cloud, With all that fa-vour'd throng;
When we ap - pear in yon - der cloud, in yon - der cloud, With all, with all that fa-vour'd throng;

Then will we sing, Then will we sing, will we sing more sweet, more loud, more sweet, more loud, shall

Then will we sing, Then will we sing And Christ shall

Then will we sing, Then will we sing, will we sing more sweet, more loud, more sweet, more loud, And

Then will we sing, And Christ shall

be our song, And Christ shall be our song, and Christ shall be our song.

be our song, And Christ

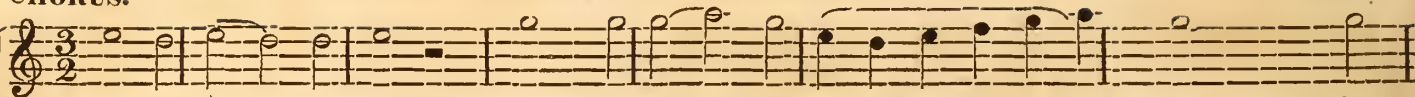
Christ, And Christ shall be our song, And Christ, And Christ shall be our song.

be our song,

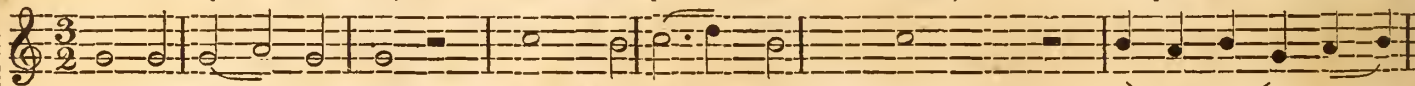
WE WILL PRAISE THE LORD.

Chapple.

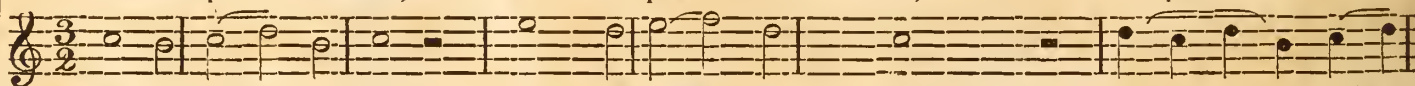
CHORUS.

Counter.

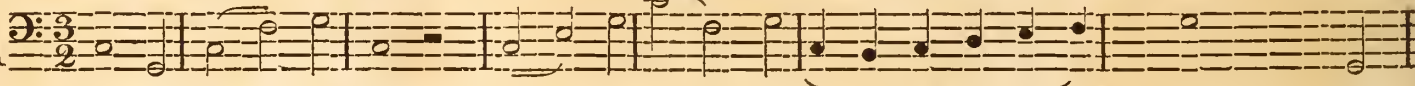
We will praise the Lord, We will praise the Lord, praise the

Tenor.

We will praise the Lord, We will praise the Lord, praise the

Treble.

We will praise the Lord, We will praise the Lord, praise the

Bass.

We will praise the Lord, We will praise the Lord, praise the

Musical staff for the continuation of the chorus, 3/2 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. It then has a whole rest, followed by a half note G4, and a quarter note F#4. The final phrase consists of quarter notes E4, D4, C4, and B3.

Lord, praise the Lord, from this time forth for e - ver more, from this time forth for

Lord, praise the Lord, from this time forth for e - ver - more, from his time forth for

Lord, praise the Lord, from this time forth for e - ver - more, from this time forth for

Lord, praise the Lord, from this time forth for e - ver - more, from this time forth for

First system of musical notation, consisting of four staves. The lyrics are: e - ver - more praise the Lord praise the Lord we will praise the Lord from

Second system of musical notation, consisting of four staves. The lyrics are: this time forth for e - ver - more, from this time forth for e - ver - more, from this time forth for
 this time forth for e - ver - more, from this time forth for e - ver - more, from this time forth for
 from this time forth for e - ver - more, from this time forth for
 from this time forth for e - ver - more, from this time forth for

WE WILL PRAISE THE LORD—Concluded.

ADAGIO.

e - ver more, from this time forth for ev - er more. praise the Lord. praise the Lord.

e - ver - more, from this time forth for e - ver - more. praise the Lord. praise the Lord.

e - ver more, from this time forth for e - ver more. praise the Lord. praise the Lord.

e - ver - more, from this time forth for e - ver - more. praise the Lord. praise the Lord.

NEVER LET THE GOOD DESPAIR—A Round for Three Voices.

Ne - ver let the good des-pair, While the Che - rub Hope is near.

Trust in him who gave thee breath, He'll re - lieve the pangs of death.

To the faith - ful chris - tian he Whis - pers im - mor - ta - li - ty.

STRIKE THE CYMBAL,

Pucitta. 121

With additional words suitable for Christmas.

FOR. ALLEGRO.

TENOR. TRIO.

CHORUS.

Strike the Cym-bal, roll the Tym-bal, Let the Trump of tri-umph sound ; Pow'r-ful sling-ing
Hark ! the An-gels sweet - ly sing-ing, " Glo-ry be to God on high ;" Joy - ful tid-ings

TREBLE.

Strike the Cym-bal, roll the Tym-bal, Let the Trump of tri-umph sound ; Pow'r-ful sling-ing
Hark ! the An-gels sweet - ly sing-ing, " Glo - ry be to God on high ;" Joy - ful tid-ings

BASS.

STRIKE THE CYMBAL—Continued.

8* TRIO.

head-long bring-ing, Proud Go - li - ah to the ground. From the ri - ver, re - ject - ing qui-ver, Ju dah's
kind - ly bring-ing, From the re - gions of the sky. Hear it, hear it ye dis - tant na-tions, "Peace on

head-long bring-ing, Proud Go - li - ah to the ground. From the ri-ver, re - ject - ing qui-ver, Ju dah's
kind - ly bring-ing, From the re - gions of the sky. Hear it, hear it ye dis - tant na-tions, "Peace on

CHORUS.

He - ro takes the field; Spread your ban-ners, shout ho - san - nas, Bat - tle is the Lord's a - lone.
earth good will to men;" Come a - dore him, bow be - fore him, Christ is born in Beth - le - hem.

He - ro takes the field; Spread your ban-ners, shout ho - san - nas, Bat - tle is the Lord's a - lone.
earth good will to men;" Come a - dore him, bow be - fore him, Christ is born in Beth - le - hem.

* In those places marked with eight bars rest, the Introductory Symphony is played, commencing at this mark "§".

TRIO.

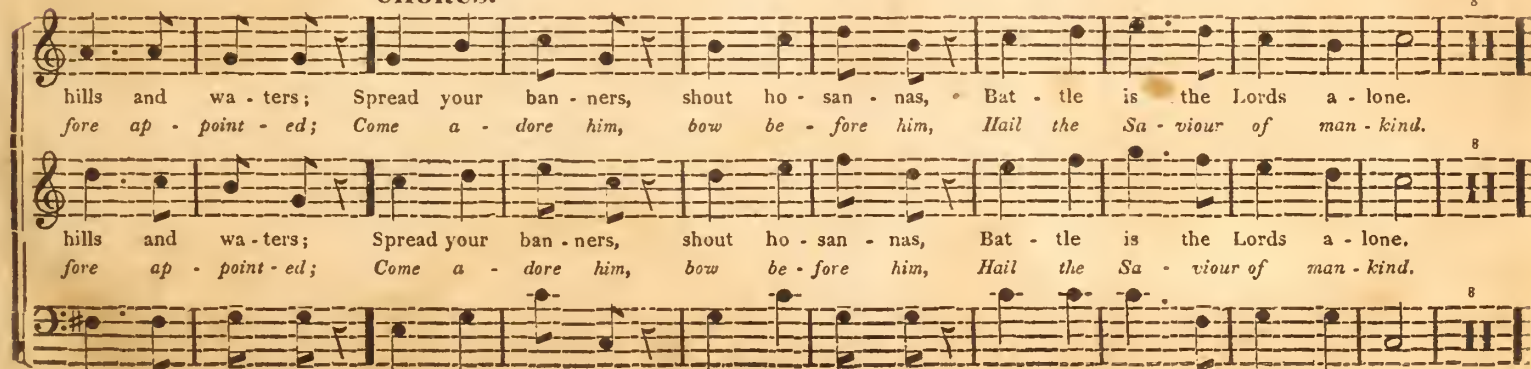


See ad - van - ces with songs and dan - ces, All the band, All the band of Is - rael's daugh - ter's, Catch the sound, catch the sound ye
In a man - ger be - hold the stran - ger, King of kings, King of kings the Lord's a - noint - ed, At the time, at the time be -

See ad - van - ces with songs and dan - ces, All the band of Is - rael's daugh - ters, Catch the sound ye
In a man - ger, be - hold the stran - ger, King of kings the Lord's a - noint - ed, At the time be

All the band, All the band, &c. Catch the sound, catch the sound ye
King of kings, King of kings, &c. At the time, at the time be -

CHORUS.



hills and wa - ters; Spread your ban - ners, shout ho - san - nas, Bat - tle is the Lords a - lone.
fore ap - point - ed; Come a - dore him, bow be - fore him, Hail the Sa - viour of man - kind.

hills and wa - ters; Spread your ban - ners, shout ho - san - nas, Bat - tle is the Lords a - lone,
fore ap - point - ed; Come a - dore him, bow be - fore him, Hail the Sa - viour of man - kind.

STRIKE THE CYMBAL—Continued.

TRIO. SLOW.

CHORUS. TEMPO.

God of thun - der rend a - sun - der, All the pow'r Phil - is - tia boasts, What are na - tions, what their
 Wor - ship, ho - nour, pow'r and bles - sing, Christ is wor - thy to re - ceive, Loud - er prais - es with - out

God of thun - der rend a - sun - der, All the pow'r Phil - is - tia boasts, What are na - tions, what their
 Wor - ship, ho - nour, pow'r and bles - sing, Christ is wor - thy to re - ceive, Loud - er prais - es with - out

TRIO.

sta-tions, Is-rael's God is Lord of hosts; What are haugh-ty mon-archs now? Low be-fore Je-ho-vah bow,
 ceas ing, Lord 'tis meet that we should give; See the great and migh - ty now, Low be-fore the Sa-viour bow,

sta - tions, Is-rael's God is Lord of hosts; What are haugh-ty monarchs now? Low be-fore Je - ho - vah bow, Pride of
 ceas - ing, Lord 'tis meet that we should give; See the great and migh - ty now, Low be-fore the Sa-viour bow, Bend-ing

CHORUS.

To the dust Je - ho - vah brings; Praise him, praise him, ex - ult - ing na - tions praise, Praise him
 Who to all, sal - va - tion brings; Praise him, praise him, re - deem - ed na - tions praise, Praise him

Prin - ces strength of Kings. To the dust Je - ho - vah brings; Praise him, praise him, ex - ult - ing na - tions praise, Praise him
 to the King of kings, Who to all, sal - va - tion brings; Praise him, praise him, re - deem - ed na - tions praise, Praise him

Praise him ex - ult - ing na - tions praise, Ho - san - na, Ho - san - na, Ho - san - na.
 Praise him re - deem - ed na - tions praise,

Praise him ex - ult - ing na - tions praise, Ho - san - na, Ho - san - na, Ho - san - na.
 Praise him re - deem - ed na - tions praise.

FUNERAL ANTHEM.

TRIO. ANDANTE.

Treble.

I am the re - su - rec - tion and the life saith the Lord He that be - liev - eth in me

Second

I am the re - su - rec - tion and the life saith the Lord He that be - liev - eth in me

Bass.

tho' he were dead, yet shall he live; and who - so - e - ver liv - eth and be - liev - eth in me shall ne - ver die.

tho' he were dead, yet shall he live; and who - so - e - ver liv - eth and be - liev - eth in me shall ne - ver die.

I AM THE RESURRECTION AND THE LIFE—Continued.

127

CHORUS. LARGO.

Counter. *Tenor.* *Treble.* *Bass.*

I know that my Re - deem - er liv - eth, I

I know,

I know, I know I know that my Re - deem - er liv - eth, I

know that my Re - deem - er liv - eth and that

and that he shall stand

know that my Re - deem - er liv - eth and that he shall stand, and that he shall stand and that

I AM THE RESURRECTION AND THE LIFE—Continued.

he shall stand at the lat - ter day up - on the earth, he shall stand

he shall stand,

he shall stand at the lat - ter day up - on the earth, he shall stand, he shall stand up -

This system consists of four staves of music in G major (one sharp) and 4/4 time. The melody is primarily in the soprano and alto parts, with the bass part providing a harmonic foundation. The lyrics are distributed across the staves, with some words appearing on multiple staves.

up - on the earth he shall stand at the lat - ter day up - on the earth.

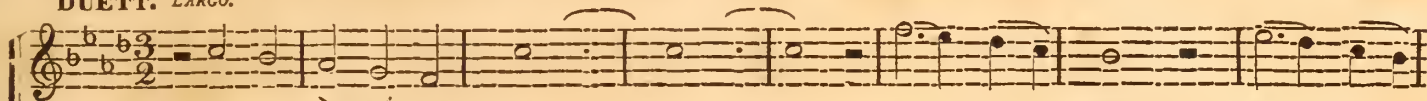
on the earth - - - he shall stand at the lat - ter day up - on the earth.

up - on the earth

This system continues the musical piece with four staves. It features a variety of musical notations, including rests, ties, and dynamic markings. The lyrics continue across the staves, with some words appearing on multiple staves. The system concludes with a double bar line.

DUETT. *LARGO.*

Treble.

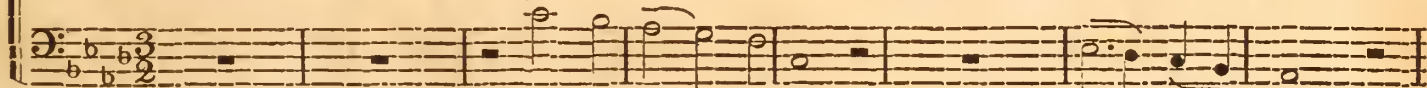


And tho' worms de - stroy

worms de - stroy

worms de -

Bass.



And tho' worms de-stroy

worms de - stroy

stroy des - troy this bo - dy, yet in my flesh shall I see God; yet in my flesh shall I see

worms de - stroy this bo - dy,

yet in my flesh shall I see God; shall I shall I see

God; whom I shall see for my - self, And mine eyes shall be - hold and not a - noth - er.

God; whom I shall see for my - self, And mine eyes shall be - hold and not a - noth - er

TENOR RECITATIVE.

We brought noth - ing in - to this world, and it is cer - tain we can

car - ry noth - ing out; the Lord gave and the Lord hath ta - ken a - way,

CHORUS. MODERATO.

Counter.

Tenor.

Treble.

Bass.

Bles - sed bles - sed bles - sed bles - sed be the name of the Lord.

bles - sed be the name of the Lord, bles - sed be the name of the Lord, *LARGO.*
The Lord

This system contains four staves of music. The first three staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff is a bass line with a bass clef and a key signature of one flat. The tempo marking 'LARGO.' is at the end of the first staff.

Bles - sed be the Lord, Bles - sed be the Lord.
gave and the Lord hath ta - ken a - way, *TEMPO.*
Bles - sed be the Lord, Bles - sed be the Lord.
gave and the Lord hath ta - ken a - way,

This system contains four staves of music. The first three staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff is a bass line with a bass clef and a key signature of one flat. The tempo marking 'TEMPO.' is at the end of the second staff.

I AM THE RESURRECTION AND THE LIFE—Concluded.

ADAGIO.

Bles - sed be the name of the Lord, bles - sed, be the name of the Lord.

Bles - sed be the name of the Lord, bles - sed be the name of the Lord.

THE ORPHAN'S PRAYER.—Words by Miss Carter.

J. Cole.

SECOND. AFFETUOSO.

Ver. 1. What though world - ly friends may frown, Why should I de - ject - ed be;
 2. Sor - row's child I long have been, Oft - en for un - kind - ness mourn'd;
 3. Earth - ly com - forts fade and die, Sor - rows oft our joys at - tend,

Musical score for the first system of the hymn. It consists of three staves: a treble staff with a key signature of one sharp (F#), a vocal line with lyrics, and a bass staff with a key signature of one sharp (F#). The lyrics are: "Fa - ther let thy love be known, Let me find my all in thee. Friend - less Or - thy phan poor and mean, By the proud my and weal in thy scorn'd. But if we on God re - ly, He will prove our con - stant friend."

Musical score for the second system of the hymn. It consists of three staves: a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, a vocal line with lyrics, and a bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Ne - ver let my soul de-spair God will hear the Or - phan's pray'r, Ne-ver let my soul de-spair God will hear the Or-phan's pray'r. Still to God did I re-pair And he hear'd the Or - phan's pray'r, Still to God did I re-pair And he hear'd the Or-phan's pray'r. On him I'll cast ev - 'ry care He re - gards the Or - phan's pray'r, On him I'll cast ev'ry care He re - gards the Or-phan's pray'r."

Andante.

SECOND TREBLE or ALTO.

 Two vocal staves, labeled 'SECOND TREBLE or ALTO'. The top staff is in treble clef and the bottom staff is in alto clef. Both staves contain the melody for the first line of the hymn.

O praise the Lord in that blest place, From whence his good - ness large - ly flows; Praise him in heav'n, where

 Two vocal staves, continuing the melody from the first line. The top staff is in treble clef and the bottom staff is in alto clef.

he his face, Un-veil'd in per - fect glo - ry shews, Un-veil'd in per - fect glo - ry shews.

CHORUS—SPIRITO.

Alto.

Tenor.

Treble.

Bass.

Praise him for all, Praise him for all, Praise him for all the migh - ty acts, Praise him for all Praise him for

TUTTI.

all, Praise him for all the migh - ty acts With

TREBLES DIVIDED.

all, Praise him for all the migh - ty acts, Which he in our be-half has done, His kind - ness this re - turn ex-acts, With

which our praise should e - qual run, With which our praise should e - qual run.

TREBLES DIVIDED.

which our praise should e - qual run, should e - qual run, With which our praise should e - qual run.

This system contains four staves. The top two staves are for Trebles Divided, and the bottom two are for Basses. The music is in 4/4 time and features a melody with lyrics. The lyrics are: "which our praise should e - qual run, With which our praise should e - qual run." The first two staves have a repeat sign at the end of the first phrase. The third staff has a repeat sign at the end of the second phrase. The fourth staff has a repeat sign at the end of the second phrase.

Maestoso.

TENOR SOLO.

TRUMPET.

This system contains two staves. The top staff is for Tenor Solo and the bottom staff is for Trumpet. The music is in 4/4 time and features a melody with lyrics. The lyrics are: "Let the shrill trum-pet's war-like voice, Let the shrill trum-pet's war-like voice, Make". The first staff has a repeat sign at the end of the first phrase. The second staff has a repeat sign at the end of the second phrase.

Let the shrill trum-pet's war-like voice, Let the shrill trum-pet's war-like voice, Make

This system contains two staves. The top staff is for Tenor Solo and the bottom staff is for Trumpet. The music is in 4/4 time and features a melody with lyrics. The lyrics are: "Let the shrill trum-pet's war-like voice, Let the shrill trum-pet's war-like voice, Make". The first staff has a repeat sign at the end of the first phrase. The second staff has a repeat sign at the end of the second phrase.

rocks and hills his praise re - bound Let the shrill Tum-pet's war - like voice, Make

This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in 7/4 time and features various musical notations including eighth notes, quarter notes, and rests.

rocks and hills his praise re - bound, Make rocks and hills his praise re-bound.

This system contains the next three staves of the musical score. It continues the vocal and piano parts from the first system. The bottom staff begins with the number '18' at the start of the first measure. The music concludes with a final cadence in the bottom staff.

O PRAISE THE LORD—Continued.

DUO—GRAZIOSO, TREBLE & TENOR.

Praise him with harps, me - lo - dious noise, And gen - tle psal - try's sil - ver sound;

TENOR VOICE.

Praise him with harps, me - lo - dious noise and gen - tle psal - try's sil - ver sound.

DUO. ALLEGRETTO—TREBLES.

Soft tim-brels bring, And

Let vir - gin troops soft tim-brels bring, And

some with grace - ful mo - tion dance. Soft tim - brels bring, And some with grace - ful mo - tion dance.

some with grace - ful mo - tion dance; Let vir - gin troops, soft tim - brels bring, And some with grace - ful mo - tion dance.

VOLTI CHORUS.

CHORUS. *SPIRITO.*

Let in-stru-ments of vari-ous strings With Or-gans join'd his praise ad-vance, Let those who joy-ful hymns com-pose, To cym-bals set their songs of praise;

Let in-stru-ments of vari-ous strings With Or-gans join'd his praise ad-vance, Let those who joy-ful hymns com-pose, To cym-bals set their songs of praise;

Cym-bals of com-mon use and those That loud-ly sound on so-lemn days, Cym-bals of com-mon use and those That loud-ly

Cym-bals of com-mon use and those That loud-ly sound on so-lemn days, Cym-bals of com-mon use and those That loud-ly sound on

That loud-ly Cym-bals of com-mon use and

O PRAISE THE LORD—Concluded.

141

ADAGIO.

sound on so-lemn days, That sound on so - lemn days, on so - lemn days, on so - lemn days.

loud - ly sound on so - lemn days, That sound

so-lemn days, That loud - ly sound on so - lemn days, on so - lemn days, on so - lemn days.

those That loud - ly sound on so-lemn days, That loud-ly, loud - ly sound on so - lemn days,

FULL CHORUS.

ADAGIO:

Let all who vi-tal breath enjoy, The breath he doth to them af-ford, In just re-turms of praise em-ploy, Let ev'-ry crea-ture praise the Lord, Amen, A-men.

Let all who vi-tal breath en-joy, The breath he doth to them af-ford, In just re-turms of praise em-ploy, Let ev'-ry crea-ture praise the Lord, A-men, A-men.

ADAGIO

ONE THING HAVE I DESIRED.

S. Taylor.

RECITATIVE.

One thing have I de - sir - ed of the Lord, which I will re - quire,

The Recitative section is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of two sharps (F# and C#), and common time (C). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef, both in the same key signature and time. The piano part features sustained chords and single notes that support the vocal line.

ANDANTE.

The Andante section is written for piano. It begins with a treble clef staff and a bass clef staff, both in the key of two sharps (F# and C#) and 3/4 time. The tempo is marked 'ANDANTE'. The music features a melody in the right hand with some triplet figures and a supporting bass line in the left hand. The section concludes with a final cadence in both hands.

That I may dwell in the house, in the house of the Lord, may

That I may dwell,

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

VOICE.

Detailed description: This system contains four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, and the fourth staff is the organ accompaniment in bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The lyrics are distributed across the staves, with some lines appearing on multiple staves.

dwell in the house of the Lord all the days of my life. To be-

dwell in the house of the Lord all the days of my life. To be - hold the fair beau - ty of the Lord, To be-

ORG. VOICE.

Detailed description: This system continues the musical score with four staves. It includes vocal parts and organ accompaniment. The lyrics continue from the first system, with a repeat sign appearing in the vocal parts. The organ part features a triplet of eighth notes in the first measure of the second system.

ONE THING HAVE I DESIRED—Concluded.

hold the fair beau - ty of the Lord, and to vi - sit, to vi - sit his tem - ple, to be - hold the fair beau - ty of the

hold the fair beau - ty of the Lord, and to vi - sit, to vi - sit his tem - ple, to be - hold the fair beau - ty of the

hold the fair beau - ty of the Lord, and to vi - sit, to vi - sit his tem - ple, to be - hold the fair beau - ty of the

hold the fair beau - ty of the Lord, and to vi - sit, to vi - sit his tem - ple, to be - hold the fair beau - ty of the

Lord, and to vi - sit his tem - ple, and to vi - sit his tem - ple. A - men. A - men.

Lord, and to vi - sit his tem - ple, and to vi - sit his tem - ple. A - men. A - men.

Lord, and to vi - sit his tem - ple, and to vi - sit his tem - ple. A - men. A - men.

Lord, and to vi - sit his tem - ple, and to vi - sit his tem - ple. A - men. A - men.

GLORY TO GOD IN THE HIGHEST.

Rev. C. Gregor. 145

ANDANTE, CON. SPIRITO.

TRUMPET.

FOR.

Glo - ry to God in the high - est, Glo - ry to God in the high - est, Glo - ry to God and

FOR.

Glo - ry to God in the high - est, Glo - ry to God in the high - est, Glo - ry to God and

GLORY TO GOD IN THE HIGHEST—Continued.

PIA. *FOR-*

peace on earth, and peace on earth. Glo-ry! Glo-ry! Glo-ry to God! Glo-ry! Glo-ry Glo-ry to God and peace on earth, and

PIA. *FOR.*

peace on earth, and peace on earth. Glo-ry! Glo-ry Glo-ry to God! Glo-ry! Glo-ry! Glo-ry to God and peace on earth, and

PIA.

peace on earth, Glo-ry to God! Glo-ry to God! Glo-ry to God and good will to-wards men, good will to-wards

PIA.

peace on earth Glo-ry to God! Glo-ry to God! Glo-ry to God and good will to-wards men, good will to-wards

GLORY TO GOD IN THE HIGHEST—Concluded.

147

men, good will to-wards men, good will to-wards men. *FOR.* Glo-ry, Glo-ry, Glo-ry, Glo-ry, Glo-ry to God in the high-

men, good will to-wards men, good will to-wards men. *FOR.* Glo-ry, Glo-ry, Glo-ry, Glo-ry, Glo-ry to God in the high-

est! Glo-ry, Glo-ry, Glo-ry to God.

est! *TRUMPET.* Glo-ry, Glo-ry, Glo-ry to God.

CONTENTS.

	PAGE		PAGE
Although the Fig tree shall not blossom,	95	Never let the good despair,	120
Before Jehovah's awful throne,	102	O sing unto the Lord,	30
Crucifixion,	4	O be joyful in the Lord all ye lands,	49
Doxology,	9	Orphan's prayer,	132
Dismission,	82	O praise the Lord in that blest place,	136
Denmark,	102	One thing have I desired of the Lord,	143
Father of Mercies,	16	Rejoice in the Lord O ye righteous,	22
Grateful Notes,	92	Shout the glad tidings,	1
Great and Marvellous are thy works,	77	Sing O ye heavens,	71
Hallelujah Chorus,	37	Song of the Lamb,	77
Holy! Holy! Lord Almighty,	88	Strike the Cymbal,	121
Hark! the Angels, sweetly singing,	121	There is a land of pure delight,	10
I will magnify thee O God,	34	The heavens declare the Glory of God,	25
I heard a voice from Heaven,	90	This life's a dream an empty show,	67
I am the resurrection and the life,	126	Thy name Almighty Lord shall sound,	89
Jesus shall reign,	57	Thou dear Redeemer dying Lamb,	114
Loud Hallelujahs to the Lord,	12	Vital spark of heavenly flame,	17
Lord of life all praise excelling,	62	When I survey the wondrous cross,	4
Lord how are they increased,	70	We will rejoice in thy salvation,	46
Lord dismiss us with thy blessing,	82	When marching to thy blest abode,	54
Lord of all power and might,	85	When the Lord shall build up Zion,	108
Mount Vernon,	67	We will praise the Lord,	118
Melchizedec,	114	What tho' worldly friends may frown,	132
Now unto the King eternal,	9	Ye verdant hills, ye smiling fields,	14
Nations join the sacred song,	99		



